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AIDS

TO THE

Kavyaratnavali

BY

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CONTAINING

Cr...cal Introductions to the Various Poets, Exhaustive M...eanings and Genders of Words, Complete Grammatical ...& Mythological & Explanatory Notes, Critical Comments, Close English Translation, Definitive Interpretations of Contested Passages, Interesting Synonyms & Antonyms, Everyday Idiomatic Usages, Vernacular Parallelisms, Model Questions etc. etc.

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OUR PLEA

Of late it has become a custom with writers to preface their books with a justification. No such need arises here. The present volume is self-justified. We are treading beaten paths in putting in the hands of the young student aids to his studies. At a time when the necess... ... annotated editions is recognised on all hands even in such every-day subjects as English and Hindi, it is too much to expect the boy fresh from school to take any intelligent interest in a stiff language like Sanskrit as long as he is not sufficiently armed to grapple with his texts.

Sanskrit is not a language that you may run and read, and the naked text supplied by the University has kept the young student quite out of mind—though it is he who is touched the most. It is absolutely beyond even us veterans to understand this holding back of the legitimate help to the Sanskrit student while the student of Shakespeare and Tulsi finds the "notes" more voluminous than the ori[illegible]nal text they undertake to elucidate.

[illegible]n certain quarters there is a muffled murmur that such help [illegible]n Sanskrit tends to encourage cramming—particular-l[illegible] [illegible]en it includes a running English translation. But perh[illegible]ps these grumblers forget the very elementary fact tha[illegible] at the Intermediate stage the student has not as yet lea[illegible]nt even to express himself in tolerable English. As a [illegible]tter of fact, he is [illegible] the preliminaries of his tussels with [illegible]he V[illegible]rnacular and English constructions. His almo[illegible] total [illegible]gnorance of Sanskrit structure is an ope[illegible] secret. How [illegible]hen can we expect him first to unde[illegible]

Sanskrit text and then to give it a presentable English garb?

What of the conditions in the west and especially in England on the universities whereof ours are modelled? W[illegible] the complete paraphrases of Shakespeare that the Normal Tutorial Press is daily sending out to the wide world? What of the countless annotated editions of their classics that have flooded the markets at home and abroad? If all such help in Sanskrit discourages study of the original and encourages cram, it must do so in English too. Sauce for the goose is sauce for the gander.

Come to the actual practice in the class-room. Is it not that since the *Selections* began, every teacher has been dictating, day in and day out, verbatim translation of the stanzas? Is it not that the English-poor students either miss or mistake much? Does not all this lead to a huge waste of time that would otherwise have been spared for intensive study?

If these class-translations generally given off-han[d] from memory or from inter-leaved books are no[t] taboo, [s]urely there should be no two thoughts about those prepare[d wi]th industry and offered in print. Besides, it is not [e]very Sanskrit teacher who can wield English to con[vey] al[l] the fine shades of the highly refined and developed Sa[ns]krit language. So long as the present state of affairs conti[n]ues, [s]o long as we receive the stuff that we do to-day so lo[n]g as a foreig[n] medium of instruction continues—till the[n] such [ai]ds [mus]t be.

TO THE STUDENT

In the preparation of the present book we have constantly kept before us the needs and the capacity of the fresher at college who finds himself in a new world where he has to get up all his books by himself. Here [illegible] not miss anything that he must have, nor find anything that he may easily spare.

Meanings of all difficult words have been given and gender noted. Sanskrit is a highly inflexional language and its paradigms change with the gender. With an otherwise correctly constructed sentence a wrong gender would play havoc. Thorough grasp of the gender is therefore a primary need of the student.

No pains have been spared to enrich his vocabulary. Wherever possible, popular and interesting synonyms and antonyms in Sanskrit have been given. Idiomatic turns of expression have been illustrated in easily comprehensible sentences. The various meanings of short everyday words in the text have been listed and illustrated. Of grammatical discussions, there is enough.

The Punjabi student is fortunate that his tongue has preserved the Sanskrit idiom to an extent not met with in any other descendant. Though centuries of alien contact have sprinkled Punjabi with exotic words it still remains structurally closest to the parent. While noting down meanings of words we have not missed any opportunity of calling his attention to the parallel in his speech. If the

student develops in him a habit of comparing Sanskrit words with those he speaks, besides enhancing his interest in his studies he will make a headway in the language.

All this material placed at his disposal will help him in his translation from English into Sanskrit and will dispense with the necessity of a Dictionary which is usually priced very high.

At places we have had to discuss certain contended interpretations and meanings. The popular, and the wrong, notion is that these are "controvertible". In support of our contention we have given chapter and verse and exposed the hollowness of these vapourings. It is largely due to the regrettable ignorance of the Sanskrit way and the fatal lack of the Indian back-ground that these खसूचि dilettanti indulge in such figments. Instances in point are :—पुष्यरथ, दर्पणास्य निजघान नन्दः, पत्राङ्गुलिं तां विनिर्दुधाव, तमालपत्रार्द्रतले कपोले, पयोधरोत्सेधविशीर्णसंहतिः. We hope the teacher and the student alike will relish our findings.

A word about the translation. As far as possible we have kept close to the original. But the chastity [illegible] English, the language of our rulers, we have jealously guarded. An effort has been made to reproduce both the manner and the matter of the original. But then, the Intermediate student was concerned.

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INTRODUCTION

Ramayana

We begin with the आदिकाव्य. Valmiki is the first of the poets: it was he who evolved metres different from the Vedic. He witnessed a fowler killing one of the covering pair of *Krauncha* birds and was struck with infinite grief. Inspiration came to him and his heart flowed in verse:

मा निषाद निष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥

Kalidasa and Bhavabhuti subscribe to the tradition. निषादविद्धाण्डजदर्शनोत्थः श्लोकत्वमापद्यत यस्य शोकः । and नूतनश्छन्दसामवतारः ।

By common consent the *Ramayana* is pre-Buddhistic. Like so many other Sanskrit works, it too has come down to us in different recensions. In ancient India rolling stones did gather moss: it was but natural for so universally popular a work to have accretions with the passage of centuries. The *Ramayana* has all along inspired the life of the Hindu and has served him as beacon light. For ideals of domestic life—the relations between father and son, husband and wife, brother and brother—the Indian has always turned to this store-house of ethics. To a devout student of the *Ramayana*, the author promises:

पठन् द्विजो वागृषभत्वमीयात्स्यात्क्षत्रियो भूमिपतित्वमीयात् ।
वणिग्जनः पण्यफलत्वमीयाज्जनश्च शूद्रोपि महत्त्वमीयात् ॥

The poem is indeed immortal and the poet was rightly conscious of its merits:

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणी कथा लोकेषु प्रचरिष्यति ॥

Saundarananda

Some regard this—IV—Canto to be the most beautiful in the whole poem *Saundarananda*. If this is the most beautiful, Asvaghosha is rightly neglected in Indian Universities. Of late it is becoming a fashion to advocate Asvaghosha over Kalidasa. But it is no more than the universal psychological urge for prominence.

We can unreservedly confess that the selected piece makes *no* appeal to us. The general tenor of the poetical flight is very low: similes are more or less grovelling, metaphors vapid and vocabulary tame. The attempt at jingling sounds cloys upon all whose ear is attuned to the liquid flow of Kalidasa's muse. The elaborate alliteration and pedantic tenses are a normal feature even of his genuine productions. Of thought, there is very little, and what little there is, it is drab. Unless the reader is of a morbid psychology and gloats in hot literature, the threatened punishment of Nanda by Sundari is too much to stomach. But such a reader we would direct to the voluptuous gems of Amaruka, H*a*la and Jayadeva.

In all this रस-less desert of prosaic poetry we meet one oasis—and we take off our hat to the creator. The isolated picture of the still, sad doe gazing upon the moving-away deer (39) stands out in sheer loveliness. This comes nearer Kalidasa than anything else in the poem. But here too there is a slovenly jumbling of words (प्र[illegible]न-शून्य-स्थित-निश्चलाक्षी). स्थित is an uncalled-for wedge which disconnects शून्य from अक्षि, otherwise there would be such overlapping of meaning. Besides, श्रान्तम् is faulty. It insinuates that the deer had already gone away leaving the doe to stare at vacancy! Past Active Participle, which श्रान्तम् is, cannot yield the sense of the Present Participle

(अमन्तम्) which the context requires. Such a poetaster can never enter the lists with Kalidasa, the wizard of language.

The Europen savants and their adherents here would like us to believe that Asvaghosha came earlier than Kalidasa, and that inspite of his chisel Kalidasa sometimes could not improve upon Asvaghosha. We don't give a moment's thought to their first contention and the second we floor below.

(*a*) तं गौरवं बुद्धगतं चकर्ष
भार्यानुरागः पुनराचकर्ष ।
सोऽनिश्चयान्नापि ययौ न तस्थौ
तुरंस्तरङ्गेष्विव राजहंसः ॥ ४२ ॥

(*b*) तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
निक्षेपणाय पदमुद्धृतमुद्वहन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥८५॥

They pronounce (*a*) to be more striking than (*b*). In our considered judgment not only there is nothing to strike in it but the idea also makes no sense. The only reason advanced by the poet for न ययौ न तस्थौ (he neither went nor stood) is अनिश्चय (indecision, mental conflict). We beg to ask : what was the condition that resulted from this indecision ? & what did he do ? The poet says he neither went nor stood. Then, evidently, he must have done both simultaneously. But there is nothing in the stanza that throws light upon this point. Did he, after all, change his posture and lie down ?*

Now to the simile. The comparison तुरंस्तरङ्गेष्विव राजहंस

seems to have led these advocates of Asvaghosha to pitch him higher than Kalidasa. Let us examine the उपमान and the समान धर्म. The swan floats over the water is a commonplace observation. When it is paddling it will move in the direction it wants to ; when it is resting on its oars, the waves will carry it in whatever direction they choose. In any case, its action is all यानम् (motion) and no स्थानम् (stay). Where, then, comes in the समानता of the धर्म ?

We hold no brief for Kalidasa, but the call of good taste compels us to put him in his own. In the first place न ययौ न तस्थौ here is an act of a bewildered young girl. Incensed by his insolent language, she is on the point of leaving the presence of the Brahmacharin when he suddenly throws off the mask and stands before her—the man of her thoughts. She has lifted one foot and is about to put it forward when all this happens : she has moved but she has not advanced on her way. There is motion, but no locomotion. Hence न ययौ न तस्थौ. The confusion here is very beautiful. (*Cf.* To be wroth with one we love, Doth work like madness in the brain.—Coleridge.) The simile too is very happy. A stream, when it meets a rock in its bed, is confused. Its movement is arrested, but the motion goes on. Besides, both—Parvati and the stream—come out of the hills.

Kalidasa

Of his personal history little is known. Tradition assigns him a place at the court of Vikramaditya, the foe of the Sakas (शकारि) and the founder of the era (विक्रमसंवत्). The internal evidence of the poet's works inclines the Indian scholar to stick to this view. The European, however, finds it difficult to accomodate the great poet anywhere outside the Renaissance under the Imperial Guptas

A host of works has been ascribed to Kalidasa. Those that are accepted to be his are: (१) अभिज्ञानशाकुन्तलम् (२) विक्रमोर्वशीयम् (३) मालविकाग्निमित्रम्, (४) रघुवंशम्, (५) कुमारसंभवम्, (६) मेघदूतम्, (७) ऋतुसंहारम्. Of these the second and the last are productions of the poet's youth. The *Sakuntala*, the *Meghaduta* and the *Raghuvamsa* are his masterpieces in their forms. Doctors disagree about the order in which he wrote the works.

Kalidasa is the poet of poets. कविः कालिदासः, कवयो वयमपि. The Indians have always given him the first place:

पुरा कवीनां गणनाप्रसङ्गे
कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावाद्-
नामिका सार्थवती बभूव ॥

भासो हासः कविकुलगुरुः कालिदासो विलासः is the tribute of Jayadeva. Bana, the celebrated novelist-poet, runs into ecstacy over the heavenly charm of Kalidasa's poetry:

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

The West, through its greatest poet Goethe, has subscribed to the Indian judgment. *Sakuntala* sends the German arch æsthete into raptures:

Wouldst thou the young year's blossom and the fruits
of its decline,
And all by which the soul is charmed, feasted, fed ?
Wouldst thou the earth and heaven itself in one
sole name combine ?
I name thee, O Sakuntala, and all at once is said.

The Indians were so enthusiastic about him that they even invented stories to tower him against all his compeers. Bhavabhuti, who excels in pathos (कारुण्यं भवभूतिरेव तनुते)

and especially in *Uttararamacharita.* (उत्तरे रामचरिते भवभूतिर्विशिष्यते), was in the running with Kalidasa. They say, one day Kalidasa was busy with his chess. Bhavabhuti came with a stanza—one of the most beautiful in his masterpiece, and read it out to him for opinion. Even with his divided attention, Kalidasa pointed out that there was a d[illegible] much on the 'एवं'. In the extant recensions we find the objected dot gone.

Kalidasa is primarily a poet of the human heart. His delineations of the delicate feelings of men and women in different states are perfectly realistic. He excels in the depicting of the sentiment of love. (श्रृङ्गारे ललितोद्गारे कालिदासो न जीयते.) 'No other poet in any land has sung of happy love between man and woman as Kalidasa sang. Every one of his works is a love poem, however much more it may be.' (Ryder.) To him the meanest flower that blows can give thoughts that lie too deep for tears. He held converse with even the tiniest creations and creatures of Nature. In his details about her he never errs. He adroitly interweaves human emotions with the beauties of nature. This sets him in a class by himself. The wonderful [illegible]yric, *Meghaduta* has on this score been acknowledged uni[illegible]ue in world literature. One knows not where the descrip[illegible]on of Nature ends and that of man begins.

Kalidasa has a rich imagination and a playful [illegible] His is a creative genius. He delights in उत्प्रेक्षा an[illegible]y. [illegible] cels all other poets in the conception of [illegible]ultless, s[illegible] ex- (उपमा कालिदासस्य). His similes, in spite of the frequ[illegible]iles with which they occur in his works, are ever fresh and [illegible]cy a new charm about them. Not single spies, but in batt[illegible]ave they come. And custom cannot stale their infinite v[illegible]ions [illegible]iety.

W[illegible] the true poet's eye Kalidasa discerned tha[illegible] sug-

gestion is the soul of poetry. ध्वनि is his forte. In him, rather than in any other, is it that we come upon lines, where, as the Chinese say, the words stop but the sense goes on. With a few bold strokes of the pen he gives us the broad outlines, leaving it to the reader to fill in the details. Herein he contrasts with Bhavabhuti, the arch-realist (in whose works we hear the flashes of lightning and see the clouds thunder) who supplies us the full-dress picture and leaves nothing to be added by our imagination.

Kalidasa's style is pure and chaste: the well of Sanskrit undefiled. Technically speaking it is वैदर्भी रीति and has the outstanding quality प्रसाद (perspicuity). This is a racy style characterised by the studied exclusion of complicated compounds and involved constructions. It has a magic flow of its own like the liquid flow of the stream. There is a rare appropriateness in his choice of words. His finger always falls upon the inevitable word. "His language has neither the laxity of the Puranas, nor the extravagant colouring of the later poems." His language is quotable. Many of his pithy and pregnant sayings are proverbial in their nature.

Raghuvamsa

The *Raghuvamsa* is one of the five Mahakavyas known in Sanskrit literature. These are epic in character. The *Raghu*, in 19 cantos, deals with the line of Ikshvaku beginning with Dilipa down to Agnivarna. It is the best of Kalidasa and therefore of the whole of Sanskrit literature—in its line. The selected—IV—Canto details the victorious march of Raghu. If the poet had to describe one single battle, we might have had a vigorous display of the prowess of language. But here he is concerned with a long narrative and if he were to dilate upon individual combats the

march would be arrested and the proportion lost. He simply lights up event after event and keeps company of the all-couquering hero. Or, perhaps, he is the poet of श्रृङ्गार and does not take favourably to वीर रस. All the same, it goes to his immortal credit, that inspite of the military character of the piece, the story does not flag even for a moment. K[illegible]a planes at his usual heights and the poetical conceits sparkle in their witchery. The Canto is a veritable topographical survey of the India of those days and may be the itenerary of Kalidasa. Some see in the Canto a cover allusion to the Asvamedha sacrifice of the Gupta monarch.

Kumarasambhava

This is another of the five महाकाव्यs. Next to the *Raghu* and the *Sakuntala*, the *Kumara* is the most popular work of Kalidasa. The work runs into 17 cantos, but because Mallinatha, its classic commentator, breaks off at the 7th and because a fall in the poetic quality and language structure is perceivable in the later cantos, the common verdict is that Kalidasa wrote only the first seven and that the later cantos are the work of some poetaster. Narayana too, closed his commentary on the 8th Canto with— [illegible]य चरमो गुणैरचरमः.

But then the title of the poem, कुमारसम्भव (The Birth of the War-God, Kumara), has little p[illegible]priety. [illegible] however, justifies: conception is birth in its subtler se[illegible] [illegible]ieth,

The work is replete with wonderf[illegible]l descriptio[illegible] [illegible] nature and of man; the towering Hi[illegible]alay[illegible]s, the ta[illegible]s of Parvati, the riotous spring, the touching lament of R[illegible]ing the rigorous penance of Uma, her exquisite dialogue w[illegible]ti, the Varnin. Of all the works of Kalidasa, *Kum[illegible]ra* is [illegible]h most quoted. Its well-rounded sentences have passed [illegible]he [illegible]e curre[illegible]cy of speech. Rhetoricians have drawn [illegible] into the work immensely. [illegible] po[illegible]

Bhartrihari.

Not much definite is known about the author of the well-known Centuries of नीति, श्रृङ्गार and वैराग्य. All our information about him comes from Itsing the Chinese traveller into India (7th century A. D.), who reports that Bhartrihari was a Buddhist who wavered seven times between the monastery and the world. Itsing does not even distantly refer to the *Satakas*; he knows Bhartrihari as the author of the *Vakyapadiya*. But the *Vakyapadiya* positively repudiates the suggestion. There is absolutely clear evidence that Bhartrihari was not only a Vedic scholar of the first magnitude, but also full of the Vedic faith. The *Satakas* are by common consent the work of the author of the *Vakyapadiya*. So far nothing has come to light which might militate against this assumption. The *Satakas* reveal that Hari was a devotee of Siva.

Bhartrihari is held in great steem in the Indian tradition. A great thinker, he made Vedantic philosophy his own and philosophised grammar. In the entire domain of grammatical literature he stands next only to the great Patañjali. He was indeed myriad-minded. "It was Indian soil alone", remarks Macdonell, "that could produce the philosopher, the grammarian and the poet in one."

The *Satakas* are didactic poetry in the epigrammatic style. They constitute a large part of and take a very high place in the gnomic verse of India. There is not much of the true poet about Bhartrihari. Everything is the occasion of a musical stir in him, but the music is far below the key of souls like Kalidasa. In Bhartrihari we have the poet singing from the pulpit, and rounding off every scene in a manner that is intended to drive home the importance of ethics. Instances are not rare where we

stumble upon mere verbiage. But in all this, his themes and his aims hampered Bhartrihari and trammelled the poet in him. In spite of all this padding and propaganda Bhartrihari is a poet; though he has chosen to be a preacher first, and poet afterwards. With all their independence his verses group together and flash from the tongues of those given to citation—for their flow is wedded with quotability.

Devasmita

We draw in our horns with a few unorthodox observations on this orthodox story. To a different audience the poet would have ended the tale differently. He is trying to pull the beautiful Queen through the infinite grief that has fallen upon her and is therefore glorifying woman's stamina. To the merchant-sons, he has done immense injustice: he does not motivate their behaviour correctly. They are inquisitive souls magnificently attached to the aesthetic theory of art for art's sake. A mere 'Believe It or Not' sends them plodding through dreary miles of selfless expedition—only to test the *bona fides* of the flower.

In her day, the Pravrajika has carried on right and left. She has drunk life to the lees—so great has been her faith in her "religion". But now that both age and nature stand in her way, and have deprived her of gilded opportunities of ensuring for herself a berth in heaven, she has taken to earning this पुण्य second-hand. She is casting about for workable subjects and is endeavouring to convince those who are on the threshold of life, of the infallibility of [illegible]ose 'low living & high thinking'. That in the story has [illegible]er been an encouraging experience for her, but from her m[illegible] not and her persuasion the idea gathers strength that she [illegible]ke be when all the actors in the story are no more: for, she [illegible]ll but a symbol of the tribe whose core answers not to [illegible]s r[illegible]d. And, old and haggard—sans teeth, sans eyes, [illegible]he nose, sans ears, sans everything—, she will tread the [illegible]ans [illegible]ath she has made her own.

Ramayana : Sita-Rama Talks

CANTO XXVI

1. **Miscellaneous.** अभिवद् with णिच् (causal suffix) to salute respectfully. अभिवाद is the salutation of a superior or elder by an inferior or junior or of a teacher by his pupil. It consists in (1) rising from one's seat (प्रत्युत्थान), (2) seizing the feet (पादोपसंग्रह), and (3) repeating the form of salutation (अभिवाद) which includes the name or title of the person addressed, followed by the mention of the person's own name. स्वस्त्ययन *n.* a means of securing prosperity; the averting of evils by the recitation of *Mantras*. वर्त्मन् *n.* road, pat . कौसल्या daugher of कोसल. कौशल्या is a po ular mis-spelling.

Gramm ar. अभिवाद्य—√वद् with अभि means to s eak to ; गुरुरभिवदति शिष्यम्. With णिच् the ster would mean to cause another to speak (a benediction), hence the meaning to salute; गुरु भिवादयते शिष्यः. In this sense, the root अभि वादि takes the âtmanepada only. धर्मिष्ठे—अतिश येन धर्मवान् धर्मिष्ठः, तस्मिन्.

Translation. Having bowed to Kau alya

Rama, blessed by his mother and firm in the path of supreme righteousness, got ready to set out for the forest.

2. **Misc.** विराजयन् lighting up, brightening. वृत surrounded, from √वृ 5 U. आममन्थ churned, agitated, from √मन्थ् 1 P. and 9 P., with आ, लिट्. गुणवत्ता *f.* virtuousness.

Trans. The royal prince, adding to the glory of the royal path thronged by the people, agitated, as if, the minds of the subjects by his virtuous qualities.

3. **Misc.** अभिषेचन *n. lit.* sprinkling consecrated water; thence installation. वैदेही Sita, the daughter of King Janaka, a descendant of विदेह. तपस्विनी *f.* pitiable. Primarily it means a sufferer from hardship self-imposed, secondarily any one in suffering, and exciting compassion.

Trans. The poor Sita had not even heard of all that, because at that time in her mind was (the thought of) his installation as crown-prince.

4. **Misc.** देवकार्य *n.* worship of the gods (अग्निहोत्र). कृतज्ञा *f.* grateful. हृष्टचेतना *f.* happy-minded. अभिज्ञा *f.* knowing, conversant with. **Gram.** प्रतीक्षति - archaic for प्रतीक्षते waits for.

Trans. Having herself performed the worship of the gods, the princess, who was grateful and glad at heart and who knew the royal duties, was waiting.

5. **Misc.** वेश्मन् *n.* mansion, palace. ह्री *f.* shame. अवाङ्मुख *a.* with face down-cast. अवाक् मुखं यस्य सः. प्रहृष्ट०—प्रहृष्टैर्जनैः सम्पूर्णम्. प्रविवेश from √विश्, लिट्.

Trans. Rama, with face down cast out of shame, entered his well-decorated palace, full of joyous people.

6. **Misc.** वेपमाना *f.* trembling. समुत्पत्य rising. व्याकुलित restless, perturbed. चिन्ता०—चिन्तया व्याकुलितानि इन्द्रियाणि यस्य, तम्.

Trans. Then, Sita rose and trembling saw her husband—troubled with agony, his senses restless with anxiety.

7. **Misc.** सोढुम् to bear, to stand. विवृत disclosed, manifested. विवृतता—disclosure. निवृतता is a misprint in the text.

Trans. Seeing her that virtuous Rama could not bear the agony of his own heart; so he burst out.

8. **Misc.** विवर्ण *a* discoloured, colourless. प्रस्विन्न *p.p.p.* sweated, perspired. दन *n.*

face. अमर्षण *a.* unable to bear. In later Sanskrit, it came to mean one who brooks nothing, hence indignant, resentful. विवर्णवदनम्—विगतो वर्णो यस्य तद् विवर्णम्, विवर्णं वदनं यस्य तम्.

Trans. Seeing his colourless face, she, tortured by agony, asked him who was sweating on account of his inability to bear (the distress), "My lord, what's it now?"

9. **Misc.** प्राज्ञ *a.* wise. दुर्मनस् *a.* sad, gloomy. पुष्येण युक्तः—As a matter of fact, it is the moon with which the planet पुष्य conjoins. There is a transference of epithet in the text. बृहस्पतिर्देवताऽस्य इति बार्हस्पतः.

Trans. O Rama, the wise Brahmanas declare that to-day you are under the influence of Brihaspati and adorned with magnificence by the planet Pushya; why are you sad now?

10. **Misc.** शलाका *f.* spoke. फेन *m.* foam. निभ like, similar, resembing (at the end of a compound only). आवृत *p p p.* covered. वल्गु *a.* beautiful. अभिविराजते shines. √राज् to shine 1 A.

Trans Your face does not shine (as before) when shaded by a beautiful umbrella of a hundred spokes and (white) like the foam of water.

11. **Misc.** व्यजन *n.* a fan, chowrie. शतपत्र *n.* lotus. ईक्षण *n.* eye. वीज्यते is fanned. √वीज् 10 U. to fan, to cool by fanning. आनन *n.* face.

Trans. Your face with lotus-like eyes is not fanned with the special chowries white like the moon and the swan.

12. **Misc.** वाग्मिन् *a.* eloquent. ऋषभ the best or most excellent (as the last member of a compound). मङ्गल *n.* auspicious words; a blessing, benediction. बन्दिन् a bard or panegyrist in general. मागध *m.* a bard conversant with the pedigree of a king.

Trans. The bards—tribal and family—who are eloquent and glad at heart and who praise you with auspicious words, O chief among men, are not seen to-day.

13. **Misc.** क्षौद्र *n.* honey. क्षुद्राभिः कृतं क्षौद्रम्. पारग *a.* completely familiar or conversant with (with gen. or in a compound). अभिषिक्त *p. p.* washed. विधान *n.* prescribed rite.

Trans. Nor have the Brahmanas well up in the Vedas given honey and curd ceremoniously on the forehead of you who had washed your head.

14. **Misc.** प्रकृतयः *plural.* The king's ministers. पौरजानपदाः *pl.* The people of the town and of the country; subjects. If we take प्रकृतयः, as some annotators do, to mean प्रजाः, then, with पौरजानपदाः following at the heels of it, there would result a gross tautology—not a very creditable service to the आदिकवि. There is besides, no special call to skip over the primary sense—'ministry'—of the word. अनुव्रजितुम् to follow. श्रेणि *f.* a society, a guild.

Gram. पौरजानपदाः—पुरे भवाः पौराः, जनपदे भवाः जानपदाः, पौराश्च जानपदाश्च—Copulative com. जनानां पदं जनपदः. जनपद is *m.*

Trans. The ministers, the decorated principal persons of societies, the urban and the rural subjects—none seem (desire) to follow you.

15. **Misc.** वेगसम्पन्न *a.* swift, fast. हय *m.* horse. पुष्यरथ *m.* a wheeled vehicle, not meant to be used as a war-chariot. असौ पुष्यरथश्चक्रयानं न समराय यत्—Amara. The reading पुष्परथ adopted in the text is bad; it is the result of the confusion of य and प in the Nagari script. पुष्यरथ is an auspicious conveyance used in pilgrimage or during festivities, when the planet पुष्य is in conjunction with the

moon. पुष्ये यात्रोत्सवादौ मङ्गल्यो रथः पुष्यरथः—Ksira. That पुष्यरथ is the only correct reading, is further supported by the evidence of Magha : महारथः पुष्यरथं रथाङ्गी क्षिप्रं क्षपानाथ इवाधिरूढः। III. 22.

Trans. Why does not the special (best) chariot Pushya, yoked with the four swift horses, decorated with gold ornaments, herald you ?

16. **Misc**. गिरि *m.* a mountain. प्रयाण *n.* march. श्रीमान् *m.* (from श्रीमत्) beautiful, majestic. कृष्णमेघगिरिप्रभः—कृष्णमेघस्य गिरेश्च प्रभा इव प्रभा यस्य.

Trans. Nor, O brave one, a majestic elephant possessed of all the signs of auspiciousness, resembling a dark cloud and a mountain, is seen during the march.

17. **Misc.** पुरःसर *m.* a fore-runner, harbinger. प्रियं दर्शनं यस्य स प्रियदर्शनः of good looks. भद्रासन *n.* an auspicious seat.

Trans. O you brave man of amiable looks, I don't see the forerunner going on with your auspicious seat, having gold pictures, in front of him.

18. **Misc.** सज्ज *a.* ready. अभिषेक *m.* a bath, a sacred bath, thence installation

which involves a sacred bath and the *Tilaka.*

Trans. Now that the coronation is ready, how is it that your face has a strange colour and does not seem to be happy ?

19. **Misc.** वि√लप् 1 P. to bewail, to moan. √प्रवाज् (caus. from प्र√व्रज्) to banish, to send into exile. तत्रभवत् *a.* his honour, his reverence, revered ; a respectful title given (particularly in dramas) to persons not near the speaker. It is treated as a compound. When the person referred to is present or near the speaker, we use अत्रभवत्.

Trans. Rama said to her who was thus weeping, "Sita, the revered father orders me to the forest.

20. **Misc.** Sita is addressed as a lady of noble birth, who not only knows the Law but also practises it, in order to tone up her heart to bear the shock of the news of exile. संभूत born.

Trans. "Born in a noble family, the knower and the follower of the Law, O Sita, listen in sequence to how it has happened so with me.

Misc. 21. पुरा *ind.* formerly. सत्या प्रतिज्ञा neya, तेन.

Trans. "Father—King Dasaratha—,a man of word, once promised two boons to [my] mother Kaikeyi.

22 **Misc.** समय *m.* promise. प्रतिनिर्जित *p.p.p.* surrendered, was subdued.

Trans. " While this coronation of mine was made ready by the King, she repeatedly asked (for the fulfilment of) the promise and he succumbed under law.

23. **Misc.** चतुर्दश वर्षाणि—Acc. to denote duration. अत्यन्तसंयोगे द्वितीया. दण्डक *n.* is also sometimes spelt as दण्डका *f.*

Trans. " I have to live in the Dandaka for fourteen years and Bharata has been appointed the crown-prince by father.

24. **Misc.** विजन *a.* uninhabited, deso-late. कत्थ्य *pot. p. p.* to be praised, from √कत्थ् 1 A. to admire, to boast, usually preceded by वि.

Trans " While leaving for the manless forest, I have come to see you. Don't you ever praise me near Bharata.

25. **Misc.** ऋद्धि *f.* prosperity, affluence. स्तव *m* praise. सहन्ते *v.* from √सह to tolerate, 1 A. The first is a likely line for reference.

Trans. "Persons who have riches (and glory) cannot stand the praise of others; hence my qualities should not be touched upon before Bharata.

26. **Misc.** वर्तितुम् to live, from √ वृत् to be, I A. अनुवक्तव्यः—आनुकूल्येन वक्तव्यः to be spoken of favourably. अनुकूलता *f.* agreement, conformity.

Trans. "Never should you speak favourably of me, for, to live near him is possible only when nothing goes against his wishes.

27. **Misc.** सनातन *a.* hereditary. Elsewhere it means perpetual, eternal. प्रसाद्यः should be pleased.

Trans. "The king has bestowed upon him the hereditary crown-prince-ship. Honour him, Sita, and particularly the King.

28. **Misc.** मनस्विनी *f.* steady-minded. प्रशस्तं मनो यस्याः सा. गुरु also means, as here, 'father'.

Trans. "And I too will leave for the forest today in order to fulfil that promise of father. Compose yourself, O strong-hearted one.

29. **Misc.** व्रत *n.* a vow, a resolve. उपवास *m.* a fast. अनघा *f.* sinless. अविद्यमानम् अघं यस्याः सा. कल्याणि Voc. *sing.* from कल्याणी blessed, feminine from कल्याण (blessed). For the use of कल्याण as an adjective, read एकोहमस्मीत्यात्मानं यत्त्वं कल्याण मन्यसे । नित्यं स्थितस्ते हृद्येषः पुण्यपापेक्षिता मुनिः ॥ Manu.

Trans. "When I'm gone to the forest resorted to by ascetics, O blessed and sinless one, take to vows and fasts.

30. **Misc.** कल्य *n.* dawn, day-break. जनेश्वर *m.* king. It is interesting to note that Ksirasvami records the meanings 'yesterday' or 'to-morrow' also. He, however, does not quote authority.

Trans. "Rising up early in the morning and after worshipping the gods ceremoniously, you should salute (my father, King Dasaratha

31. **Misc.** कर्षित *a.* tormented, harassed. √अर्ह् to deserve, 1 P. संमान *m.* respect, honour.

Trans. "My aged mother Kausalya, troubled by agony, deserves respect from you, according to Law.

32. **Misc.** वन्दितव्य *pot. p. p.* should be saluted. √वन्द् to salute, 1 A. स्नेह *m.* affection. प्रणय *m.* love.

Trans. "Daily should you salute the rest of my mothers for they are all equal in affection, love and enjoyment.

33. **Misc**. प्राणैः प्रियतरौ—archaic for प्राणेभ्यः. प्रियतरौ, dearer than life.

Trans. "You should regard particularly Bharata and Satrughna—dearer to me than my own life—as nephews.

34. **Misc**. विप्रिय *a*. disagreeable, offensive.

Trans "You should never give an offence to Bharata, O Sita, for he is the king of the country as well as of the family.

35. **Misc.** आराधित *p.p p*. propitiated. विपर्यये तु is a phrase for 'if it be otherwise' or 'if contrary be the case.' संप्रसीदन्ति *v*. are pleased. √सद् 1 P.

Trans. "Propitiated by good conduct and served in many ways the kings are pleased, otherwise they get incensed.

36. **Misc**. औरस्य—archaic for औरस born of oneself; *lit*. produced from the breast (उरसा निर्मितः). पुत्र is so called from his saving his deceased father from falling into the hell known as पुत्. पुदिति नरकस्याख्या—Sayana.

Trans "The kings disown their sons

when they are harmful, and take up (adopt) even the common people when they are efficient.

37. **Misc.** परायण *a.* intent on, solely devoted to or absorbed in (at the end of a compound). कल्याणी *f.* fortunate. इह *ind.* here. रत *p p.p.* devoted, from √रम् 1 A.

Trans. "Devoted to righteousness and practising the vow of truth, O blessed one, you should live here in obedience to King Bharata.

38. **Misc.** व्यलीक *n.* a disagreeable act, an offence. भामिनी *f.* is either 'a beautiful young woman' (कामिनी), or 'a possionate woman' (often used like चण्डी as a term of endearment).

Trans. "I'm going to the great forest, sweet, and you should stay here. I tell you what. old girl, never do anything that may be disagreeable to any one, and thus carry out my word."

CANTO XXVII

1. **Misc.** प्रियार्हा *a.* deserving sweet words. भर्तृ *m.* husband. प्रियवादिनी *f.* sweet-talker.

Trans. Being thus told, the sweet-voiced Vaidehi, deserving sweet words (was) angry

out of affection (and) spoke thus to (her) husband :

2. **Misc.** लघुता *f.* baseness ; लघुतया corresponds to 'lightly'. ध्रुवम् *adv.* really. नरवरोत्तम—the best among men.

Trans. What [sentence] say you, O Rama, out of baseness (lightly)? On hearing this talk of yours, O best among men, I am forced to laugh.

3. **Misc.** अनर्ह *a.* unbecoming. ईरित *p.p.p.* uttered, said. अयशस्य *a.* tending to bring infamy. यशसे हितं न.

Trans. What you have spoken, O king, does not become brave princes well up in the art of weapons and missiles. Neither it gives glory (to you), nor is it fit to be heard.

4. **Misc.** स्नुषा *f.* daughter-in-law. पुण्य *n.* religious merit. भुञ्जान *pr. p.* from √भुज् 7 A, to enjoy. आर्यपुत्र *m.* husband. आर्यस्य=श्वशुरस्य पुत्रः.

Trans. My lord! Father, mother, brother, son and daughter-in-law, enjoying the fruit of their good actions, share their respective fates.

5. **Misc.** आदिष्टा *f. p.p.p.* ordered. √दिश् to

give order, to say, 1 P. पुरुषर्षभ like the previous नरर्षभ is 'the best among men'.

Trans. O best among men, it is only the wife that shares the destiny of her husband. Hence I too am ordered to dwell in the forest (with you).

6. **Misc.** आत्मज *m.* son. आत्मनो जायते. इह *ind.* is this world and प्रेत्य *ind.* the next.

Trans. Not father, not son, not self, not mother, and not friend—but husband alone is the refuge of woman here and hereafter.

7. **Misc.** दुर्ग *a.* impregnable, impassable. मृद्नन्ती *pr. p.* rubbing, softening; archaic for मृद्नती. √मृद् to pound, 9 P.

Trans. O Raghava, if you leave to-day for the impassable forest, I shall go before you softening (with my tread) the thorns of Kusa.

8. **Misc.** विस्रब्ध *p.p.p.* fearlessly, without any misgiving. विश्रब्ध is also sometimes wrongly used in place of विस्रब्ध. ईर्ष्या *f.* jealousy. रोष *m.* anger.

Trans. Cast aside (your) jealousy and anger, O brave one, take me along with you fearlessly like the leavings of water [after it is drunk]—there is no sin (demerit) in me.

9. **Misc.** प्रासादाग्र *n.* top of a palace. प्रासाद *m.* a palace. विमान *m. n.* aerial car. विहायस *m. n.* 'sky';*m* 'bird'. वैहायसगत *n.* is ∴ either the flight of the birds or aerial movement (obtained through yoga). विहायसि भवं वैहायसं (गतम्).

Trans. For a woman, under all circumstances, the shadow of the feet of her husband excels the top of palaces, aerial cars and aerial movement (through yoga).

10. **Misc.** अनुशिष्ट *p.p.p.* taught. √शास् 2 P. to instruct.

Trans. I have been taught by mother and father various things; now I need not be told as to how I should behave.

11. **Misc.** पुरुषवर्जित *p.p.p.* uninhabited by man. मृग *m.* wild beast. शार्दूल *m.* tiger. नाना *ind.* various. आकीर्ण *p.p.p.* crowded.

Trans. I will go to the uninhabited impassable forest, abounding in packs of various wild beasts and full of tigers.

12. **Misc.** भवन *n.* mansion, palace. सुखम् used adverbially means happily. निवत्स्यामि *v.* I shall live. √वस् 1 P., to live. पतिव्रत *n.* vow of fidelity to the husband; analysis : पत्यौ व्रतम्.

Trans. Indifferent to the three worlds,

and always thinking of my marital vow, I shall live there as happily as if under my parental roof.

13. **Misc.** शुश्रूषा *f.* (श्रोतुमिच्छा) service, attending. नियता. abstemious, temperate. ब्रह्मचारिणी *f.* chaste. ब्रह्म वेदः, तदर्थं व्रतमपि ब्रह्म तच्चरितुं शीलमस्या इति. मधुगन्धि *a.* fragrant with the honey of flowers, of sweet fragrance.

Trans. Always attending to you and solely devoted to one, I shall, O brave one, sport with you in forests fragrant with the honey of flowers.

14. **Misc.** मानद *m.* one who gives respect. मानं ददाति इति.

Trans. You are able, O Rama, to give protection to every other person in a forest. How about me, O giver of respect ?

15. **Misc.** संशय *m.* doubt. निवर्तयितुम् infinitive from √ वृत् with णिच् (causal suffix) to prevent, to dissuade. उद्यता *f.* ready, resolute.

Trans. That I accompany you to the forest to-day, is beyond doubt. I cannot be dissuaded from my resolution, O you of good fortune.

16. **Misc.** अशन *n.* food. न ते दुखं करिष्यामि—I shall cause you no trouble.

Trans. Sure, I shall eat fruit and roots and shall not give worry to you while living always with you.

17—19. **Misc.** सरित् *f.* river. शैल *m.* mountain पल्वल *n.* pool. निर्भीता *f.* free from fear. सरस् *n.* lake. धीमत् *a.* wise. कारण्डव *m.* water-fowl. आकीर्ण *p.p.p.* covered with. पद्मिनी *f.* a lotus-tank. अभिषेक *m.* bath. अनुव्रता *f.* devoted, faithful.

Gram. त्वयि भुक्तवति when you have taken meals, locative absolute. शिलाः सन्त्यस्येति शैलः. पद्मानि सन्त्यस्यामिति पद्मिनी.

Trans. I shall go before you and eat after you have taken your meals. I want (to roam about) fearlessly everywhere and to see rivers, mountains, ponds, and lakes in the company of you—my wise husband. I, the happy one, want to see, in your bold company, lakes covered with geese and water-fowl and abounding in charming lotuses. In those (lakes) I devoted to you, shall always bathe.

20. **Misc.** विशालाक्ष *a.* of large eyes, विशाले अक्षिणी यस्य तत्सम्बुद्धौ. रंस्ये *v.* √रम् to sport 1 A.

Trans. O big-eyed one, I, highly delighted, would enjoy myself even hundreds and thousands of years in your company.

21. **Misc.** व्यतिक्रम *m.* passage of time. नाहं तदपि रोचये—that too I shall not like. The sloka is out of joint. In fact the construction has badly suffered by the omission of स्वर्गेपि च विना वासो भविता यदि राघव after स्वर्गेपि हि न मे मतः. From सह त्वया to तदपि रोचये forms $2\frac{1}{2}$ slokas in the original text of the Ramayana—a not very uncommon feature of epic composition. We translate according to the reading in the Selections.

Trans. I shall not perceive the passage of time ; I do not desire heaven ; without you, O lion among men, I shall not like that too.

22. **Misc.** वारण *m.* elephant. पादावुपगृह्य having clasped your feet, being humble.

Trans. I shall go to the impassable forest full of wild beasts, monkeys and elephants. Under your command and enjoying your good will, I shall live there in the forest as if in my father's house.

23. **Misc.** नृवर *m.* नृषु वरः best among men. निनीषति *v.* Desiderative from √नी to take (नेतुमिच्छति). ब्रुवाणा *f.* speaking, *pr. p.* For दुःखिताम् प्रति we should take the grammatically correct form दुःखितां प्रति.

Trans. With you, you should take me,

who am devoted to none else (but you), whose heart is full of affection (for you), and who is resolved to die when left (by you). You should concede to my entreaty. I shall not be a burden to you.

24. **Misc.** धर्मवत्सला *f.* lover of Dharma. धर्में वत्सला.

Trans. Rama, the best among men, did not want to take with him Sita who had thus spoken and to whom Law was dear. He told her of many hardships of forest life in order to dissuade her.

CANTO XXVIII.

1. **Misc.** बुद्धिं √कृ to think ; oftener बुद्धौ √कृ.

Trans. He, to whom Law was dear, thinking of the hardships in a forest, decided not to take (with him) Sita who had thus spoken and who knew the Law.

2. **Misc.** बाष्प *m.* tear. दूषित *p.p.p.* disfigured. लोचन *n.* eye. निवर्तन *n.* dissuasion. सान्त्वयित्वा having consoled.

Trans. Consoling her whose eyes were disfigured by tears, that righteous man spoke this sentence in order to dissuade her (from going there).

3. **Misc.** महाकुलीना *f.* born in a high family. निरता *f.* engaged in. कुलीना—कुलस्यापत्यं स्त्री. आचरस्व *Imp.* from √चर्. In classical Sanskrit the form would be आचर.

Trans. "O Sita, you come of a high family and have always followed the path of Law. You should (stay) here (and) perform your duties as should comfort my mind.

4. **Misc.** अबला *f.* powerless, delicate. वक्ष्यामि *v.* I shall speak. √ब्रू 2 U. to speak.

Trans. "O frail Sita, as I tell you, so should you do. Many a trouble comes to one who lives in the forest. You should know them from me.

5. **Misc.** मति *f.* decision, intention. कान्तार forest, here, thick, impassable. अभिधीयते is called. *v. pas.* from अभि √धा 3 U.

Trans. "O Sita, give up this your decision of forest-life ; a forest being impassable is full of hardships.

Some translate : a forest aboudning in hardships is called कान्तार. This is simply ridiculous. Sita never sought the definition of a *kantara.*

6. **Misc.** हितबुद्ध्या *f. inst. sing.* with good in view.

Trans. "I speak these words, bearing your good in mind. I know of no happiness there—it is always sorrow there.

7. **Misc.** गिरि *m.* mountain. निर्झर *m.* waterfall, spring. निर्दरि *m.* cave. निनद *m.* roar. दुःख *a.* painful.

Trans. "The noise emanating from the mountain-fountains, and that produced by the lions dwelling in mountain-caves, are painful to hear: hence I say the forest is troublesome.

8. **Misc.** विस्रब्ध *a.* fearless. मत्त *a.* intoxicated. अभि √वृत to approach, to come towards ;here, to charge, rush upon (inimically or to attack). क्रीडमानाः *pr. p.* playing, archaic for क्रीडन्तः.

Trans. "When the intoxicated wild beasts, gambolling fearlessly in the unfrequented forest, see (someone), they rush forward (to kill him): hence (I say) the forest is troublesome.

9. **Misc.** ग्राह *m.* crocodile. पङ्कवती *f.* slimy. दुस्तर *a.* crossable with difficulty. दुःखेन तरीतुं शक्यम्.

Trans. The rivers abound in crocodiles, are muddy, unfordable, (and frequented) by

intoxicated elephants: hence (I say) the forest is troublesome.

10. **Misc.** कृकवाकु *m.* wild cock. निरप *a.* waterless. निर्गता आपो येभ्यः ते. उपनादित *a.* resounded.

Trans. "The paths are studded with creepers and briers (thorns) and resonant with the (cries of) wild cocks; there is no water but a legion of hardships: hence (I say) the forest is troublesome.

11. **Misc.** पर्णशय्या *f.* bed of leaves. श्रमखिन्न *a.* weary with toil. खिन्न *p.p.p.* from √खिद् 4A., to be tired, to be pained. सुप्यते *v.* impersonal construction. √स्वप् 2 P. to sleep.

Trans. "A person, exhausted with labour, at night has to sleep on the floor on a bed of leaves made by himself [dropped of themselves]: hence (I say) the forest is troublesome."

CANTO XXIX.

1. **Misc.** प्रसक्त *p.p.p.* attached to. प्रसक्तानि अश्रूणि यत्र तत् मुखं प्रसक्ताश्रु, प्रसक्ताश्रु मुखं यस्याः सा प्रसक्ताश्रुमुखी.

Trans. Hearing these words of Rama, Sita, who was grieved and on whose face tears were rolling down, spoke slowly

these words:

2. **Misc.** कीर्तित *p.p.p.* narrated, enumerated. विद्धि *v.* know. √विद् Imperative II sing. वस्तव्यता *f.* = वास living, stay. पुरस्कृता led, prompted.

Trans. "Know that the drawbacks of the forest-life recounted to me by you are merits since (I am) led by affection for you.

5. **Misc.** मे त्यक्तव्यम्=मया त्यक्तव्यम्. I should give up. The genitive may be optionally used for the instrumental with the potential participles.

Trans. "With the permission of elders, I'll go with you; because of my separation from you, O Rama, I will have to give up my life in this world.

7. **Misc.** नि √दृश् *caus.* to point out, explain. कामम् *ind.* indeed, really.

Trans. "A woman separated from her husband, is unable to live; sure, thus was I advised by you, O Rama."

CANTO XXX.

1. **Misc.** मैथिली—Sita's father, Janaka, was the king of Mithila. जनकात्मजा *f.* daughter of Janaka.

Trans. Sita, the daughter of Janaka, consoled by Rama, spoke thus to her lord in connexion with the forest-life.

2. **Misc.** उत्तमसंविग्ना *f.* trembling exceedingly. विपुलवक्षस् *a.* of wide chest. √परिक्षिप् to censure, to blame. उत्तमम् अत्यन्तं संविग्ना very much frightened. विपुलं वक्षो यस्य, तम् broad-chested. वक्षस् *n.* chest.

Trans. That Sita, very much trembling, out of affection and pride gave Rama of extensive chest a talking-to.

3. **Misc.** जामातृ *m.* son-in-law. स्त्रियं पुरुषविग्रहं—a woman in man's clothing. पुरुषस्य विग्रहः (शरीरम्) इव विग्रहो यस्य, तम्. This word qualifies 'रामम्' and not 'स्त्रियम्'; hence its *mas.* gender.

Trans. What did my father, king of Videha, think of you when he got you as his son-in-law—a woman in man's clothing?

4 **Misc.** दिवाकर *m.* sun. अनृत *n.* falsehood. न ऋतम्. बत *ind.* Alas!

Trans. The people, out of sheer ignorance, will tell an untruth: Rama has not that effulgence (lustre) which the scorching sun has.

5. **Misc.** विषण्णा *p.p.p.* dejected, despondent. वि√सद् 1 P. to decay, to go and to be dejected. अनन्यपरायणा *f.* devoted to none else; faithful. अन्यः परायणं यस्याः साऽन्यपरायणा, सा न भवतीति. परं च तद् अयनं च=परायणम् resort, object of devotion). परित्यक्तुं कामो यस्य स परित्यक्तुकामः (Bahuvrihi) anxious to give up.

Trans. What has made you out of sorts, where lies the fear for you that you are going to give me up who am devoted to none else (but to you)?

6. **Misc.** आत्मवशवर्तिनी *f.* subject to your own wishes. वशः=इच्छा. आत्मनो वशे वर्तितुं शीलं यस्याः.

Trans. Know me to be a person under your command, just as Savitri followed (that of) Satyavat, the brave son of Dyumatsena.

7. **Misc.** ऋते *ind.* except, without (*syn.* विना). अनघ *m.* sinless. अघ *n.* sin. कुलपांसनी or कुलपांसुका is a woman disgracing her family; a hussy.

Trans O sinless Rama, excepting you I have not seen—even in my thoughts—any

other man as an infamous woman does; hence I should accompany you.

8. **Misc.** अध्युषित is here used intransitively like उषित, lived. It is *p.p.p.* from √वस् to dwell, 1 P. शैलूष *m* actor. कौमारी भार्या—the wife of one who has not married another wife, a wife who is married a maiden, *viz.* young. अपूर्वपतिः कुमारी पतिमुपपन्ना. 'कौमारापूर्ववचने'—Pan. 4.2.13.

Trans. O Rama, like an actor, you are desirous of giving me away to another person —me, your wife, still young, who has lived by you for a long time and is faithful to you.

9. **Misc.** पथ्यंचरा *f.* acting in favour. Archaic for पथ्यचरा (हितकरी). Some break up पथ्यंचरामात्थ into पथ्यं च रामात्थ which is better. आत्थ you say. यस्य चार्थेऽवरुध्यसे—for whose sake you are being put aside or expelled. This is the sense according to M. Williams. This is the sense of अव अप रुध् in II. 58. 20. (मास्मैनं व्यपरोरुधः) where the commentator says व्यपरोरुधः= राज्याद्भ्रंशय. वश्यः=वशं गतः.

Trans O the ever sinless one, you should yourself be controlled and ordered by one in whose favour you ask me to act and for whose sake you are being put aside.

10. **Misc.** प्रस्थितुम् to leave for; archaic for प्रस्थातुम्.

Trans. You cannot go to the forest without taking me with you; (I shall go) with you anywhere—be it a penance-grove, or a forest or heaven.

11. **Misc.** पथिन् *m.* path. पृष्ठतः *ind* after; in the wake (or train) of. विहार *m.* a stroll in the garden, promenade.

Trans. There would be no fatigue on the way for me going after you, just as in sleep and strolls.

12. **Misc.** कुश .... all these are different kinds of grass or reeds. कण्टकिन् *a.* thorny, prickly. तूल *m. n.* cotton. अजिन *n.* hairy skin of a black antelope.

Trans. And those thorny rushes—Kusa, Kasa, Sara, Ishika—would bear a touch of cotton and antelope-skin in the way for me (while going) with you.

13. **Misc.** महावात *m.* heavy storm. समुद्धूत *p.p.p.* carried, conveyed. अवकरिष्यति will cover. अव √ कॄ 6 P. to shower upon, to cover with. रजस् *n.* dust, sand. परार्ध्य *a.* excellent, valuable. परस्मिन्नर्द्धे भवं=परार्ध्यम्. रमण *m.* lover.

Trans. O you handsome one, I shall regard that dust, which, carried by a heavy storm, will cover my body, as excellent sandal-powder.

14. **Misc.** शाद्वल *n.* meadow. कुथ *m* the same as कुश. आस्तरण *n.* a mat, carpet. शादो नवतृणमस्यास्तीति शाद्वलम्. ड्वलच् (वल) प्रत्ययः. शिश्ये *v.* is an anomaly. लिट् used for लृट्.

Trans. A wanderer in the forest, I shall sleep in the meadows covered with mats, of kusa grass—what else could be more comfortable?

15. **Misc.** अल्प *a.* little. अमृतरसोपमम्=अमृतरस उपमा यस्य तत् resembling nectar. आहृत्य having fetched. आ √हृ to fetch, to bring together.

Trans. Leaves, roots and fruits—however little or much—that you fetch yourself and give to me, will be like nectar to me.

16, **Misc.** वेश्मन् *n.* palace, house. आर्तव *a.* (of ऋतु) seasonal. ऋतुः प्राप्तोऽस्येति आर्तवम्. पितुः स्मरिष्यामि—I shall recall father. शेषे षष्ठी. We can use the accusative (पितरम्) when the person himself is recalled rather than his acts of kindness, etc.

Trans. Eating the seasonal flowers and fruits, neither mother nor father nor the palace shall I remember.

17. **Misc.** दुर्भरा *f.* unbearable; a burden. विप्रिय *n.* a wrong, a fault. कृते *ind.* for the sake of.

Trans. There shall you see nothing wrong (undesirable); there shall be no worry (to you) on my account, nor will I be a burden to you.

18. **Misc.** निरय *m.* hell. निर्गतोऽयः शुभावहो विधिर्यस्मात् सः.

Trans. With you any place is heaven and without you it is hell; knowing such (overwhelming.) love, Rama, go with me.

19. **Misc.** अव्यग्र *a.* unruffled. नयिष्यसे *v.* archaic for नेष्यसे—you will take (me).

Trans. If to the forest you do not take me who am not at all agitated, I shall take poison rather than yield to my enemies.

20. **Misc.** उज्झित *p.p.p.* abandoned. वरम् *a.* 'rather than', 'it is better that', used in the *neuter sing.* in this sense. पश्चात् *ind.* afterwards.

Trans. After (your departure), on account of agony, my living will be an impossibility. Therefore, it is better, my lord, to die as soon as left by you.

21. **Misc.** मुहूर्त *m.* trice, moment. न उत्सहे I have not the strength.

Trans. I am unable to bear this grief even for a moment, not to talk of f l fourteen

years of torture.

22. **Misc.** भृशम् *ind.* strongly, hard. करुण *a.* pathetic, used here adverbially. चुक्रोश cried, wept; *v.* √क्रुश् 1 P. लिट्. आयस्ता *f.* in agony.

Trans. Thus writhing in agony, she pathetically bewailed for long; she clasped her husband hard and wept bitterly.

23. **Misc.** दिग्ध *m.* a poisoned arrow. दिग्ध *p.p.p.* from √दिह् 2 U. to besmear. It came to be used as a cryptic expression for विषदिग्ध. Then दिग्ध by itself came to stand for विषदिग्ध शर. The Satapatha reads दिग्धविद्ध=pierced by a poisoned arrow. गजाङ्गना she elephant. संनियत *p.p.p.* subdued, checked. वाष्प *m.* tears. अरणि *f.* a piece of wood used for kindling fire by attrition.

Trans. Like a she-elephant, pierced through with poisoned arrows, she, cut to the quick by diverse words, let flow the long-accumulated tears as the *arani* wood (lets flow) fire.

24. **Misc.** स्फटिक *n.* crystal. संकाश like; used as the उत्तरपद in compounds स्फटिकसंकाशम् is a नित्य समास. Analysis : स्फटिकैः सदृशम्. पङ्कज *m.* lotus उदक *n.* water. परिसुस्राव *v.* flowed. √स्रु to flow, 1 P. लिट्.

Trans. Springing from agony, water, transparent like a crystal, flowed from her [two] eyes like water (flowing) out of two lotuses.

25. **Misc.** सित *m.* the bright half of a lunar month (शुक्लपक्ष). अमल *a.* full. आभा *f.* splendour. आयत *a.* large. परिशुष् to be dried up, 4.P. The atmanepada here is an instance of poetic license. अम्बुज *n.* lotus. अम्बुनि जायते.

Trans. Her large-eyed face, with the lustre of the full moon, dried up by the tears, was just like a lotus taken out of water.

26. **Misc.** परिष्वञ्ज् (परि √ स्वञ्ज्) to embrace. 1 A. विसंज्ञा *f.* senseless, fainted. विगता संज्ञा यस्याः.

Trans. With both his arms Rama pressed her who was afflicted and who had almost lost her senses; and then spoke to her these reassuring words:

27. **Misc.** स्वयम्भू *m.*—Brahma the self-born. स्वयम्भोः is archaic for स्वयम्भुवः.

Trans. Love, I do not like even the heaven when it means distress to you; I have no fear anywhere like the self-born Brahma.

28. **Misc.** अरण्य *n.* forest. शुभानना *f.* of a beautiful face. अभिप्राय *m.* intention. रोचये—Present tense used in the sense of the past.

Trans. O you of taking looks, though I am powerful to protect you, I did not like your living in the forest without knowing all your intentions

29. **Misc.** आत्मवत् *a.* self-knower. प्रीति *f.* here means compassion. सृष्टा *p.p.p.* from √सृज् 6 P., created or resolute (*Cf.* सर्ग=resolve). विहातुम् *inf.* to give up. √हा 3 P.

Trans. If you are born to accompany me to the forest, I am unable to leave you behind just as a self-knowing person (cannot give up) 'pity'.

30. **Misc.** गजनासोरु with thighs (ऊरु) like the trunk (नासा *f.*) of an elephant (गज).

Trans. O you with thighs like the trunk of an elephant, I shall follow the law set up by good people ; and (you should follow me) as Suvarchala follows the Sun.

31. **Misc.** उपबृंहित *a.* increased, magnified.

Trans. It cannot be, Janaki, that I shall not go to the forest ; the true words of my father lead me thither.

32. **Misc.** सुश्रोणि *f.* of beautiful hips. श्रोणि or श्रोणी. In the text it is *voc.sin g.* वश्यता *f.* obedience. व्यति √क्रम् to transgress.

Trans. O good-hipped one, obedience to his parents is the duty (of a son); transgressing their command I cannot have the cheek to live.

33. **Trans.** Why is the invisible, intangible Fate (sought to be) propitiated in various (difficult) ways, neglecting father, mother and the teacher—all within easy reach?

34. **Misc.** त्रयं the triad (mother, father and guru). शुभापाङ्गा *f.* of beautiful eye-corners. अभिराध्यते *v. pas.* is propitiated.

Trans. Where the triad is, there are the three worlds; O you fair-eyed one, there is nothing so sanctifying as this (triad) upon this earth. Therefore I am propitiating it.

35. **Misc.** मान *m.* self-respect. पर्याप्तदक्षिण *a.* accompanied by ample gifts. पर्याप्ता दक्षिणा यत्र. पर्याप्त=परि+आप्त.

Trans. Truth, charity, self-respect, a sacrifice with plentiful gifts—none of these, O Sita, is deemed as powerful as the service of the parents.

36. **Misc.** वृत्ति *f.* service. वृत्ति=शुश्रूषावृत्ति. अनुरोध *m.* pursuit.

Trans. Heaven, wealth, opulence (corn), knowledge, sons, pleasures—nothing is difficult of attainment through the pursuit of serviceable conduct towards the parents.

38. **Misc.** सनातन *a.* ancient, time-honoured.

Trans. I will act as my father, established in the path of righteous duty, shall bid me to; this is the ancient law.

39. **Misc.** सन्ना *p.p.p.* perished, gone. नेतुं मतिः my view as regards taking you.

Trans. I have given up my thought of not taking you to the Dandaka, O Sita, seeing that you are bent upon following me saying, "I will live with you."

40. **Misc.** अनवद्याङ्गी *f.* of faultless limbs. मदिरेक्षणा *f.* a belle with bewitching (intoxicating) eyes. दिष्टा permitted.

Trans. O you of flawless limbs and maddening eyes, you are permitted to go to the forest. Follow me, O my timid sweet, and be my companion in the deeds of duty.

1. **Misc.** गुरु *m.* father. निहित *p.p.p.* deposited. सवितृ *m.* sun. हुताशन *m.* fire (*lit.* the consumer of the offerings). राज्यम्—Primarily it means government; राज्ञः कर्म प्रजापरिपालनात्मकम्. The affixing of य (क्) to राजन् is ordained in this sense only. प्रतिपद्य having received. बभौ *v.* shone. √भा to shine 2 P दिनान्ते निहितम् etc. It is believed that the setting sun deposits his radiance in fire : सौरं तेजः सायमग्निं संक्रमते ।

Trans. Having received the kingly office made over by his father, he shone all the more, as shines the fire on receiving the lustre deposited with it by the sun at the close of the day.

2. **Misc.** निशम्य learning. √शम् 4 P. to be calm, preceded by नि means to hear, to know. प्रतिष्ठित *p p.p.* installed. प्रधूमित *p.p.p* smouldering प्रकृष्टो धूमोऽस्य संजातः. प्रधूम takes the possessive suffix इत (च). Similar formations are: बुभुक्षित, पिपासित, व्यधित, तारकित.

Trans Having come to know that he was installed king after Dilipa, the fire (of jealousy) already smouldering in the hearts of the kings, blazed forth, as it were.

3. **Misc.** पुरुहूतध्वज *m.* the standard of Indra. (पुरूणि हूतानि नामानि यस्य who is variously called.) It was a custom in the past that the princes constructed a standard with four sides and worshipped it with the hope of getting rain. This was called पुरुहूतध्वज. उन्नयनपङ्क्तयः rows of eyes upturned. For analysis see Commentary. सप्रजाः with their children. प्रजाभिः सह वर्तमानाः. ननन्दुः rejoiced. नवाभ्युत्थानदर्शिन्यः प्रजाः the subjects who saw the new rise (of Raghu to the throne) and the fresh hoisting (of the standard). नवम् अभ्युत्थानं पश्यन्ति इति.

Trans. The subjects along with their children, with their row of eyes upturned, rejoiced to see the new rise (to power) of Raghu, as they would do to see the fresh manifestation of Indra's standard.

4. **Misc.** समाक्रान्त *p.p.p.* occupied. √क्रम् 1 P. with आ or सम् and आ means to trample upon, to overcome. द्विरद इव गच्छति इति or द्विरदेन गन्तुं शीलमस्य, द्विरदगामी—who walks like an elephant or who rode an elephant. द्वौ रदौ (tusks) अस्येति द्विरदः. पित्र्यं सिंहासनम् the paternal throne. पितुरागतं पित्र्यम्. To पितृ य(त्) is optionally added by Pan. 'पितुर्यच्च', the other form being पैतृक arrived at by means of the suffix ठक् (इक).

Trans. By him who walked like (or rode) an elephant the two things were simultaneously brought under—the paternal throne and the entire circle of his enemies.

5. **Misc.** पद्मा *f.* Lakshmi, the goddess of prosperity. पद्मातपत्र *n.* lotus-umbrella. साम्राज्यदीक्षितम्—साम्राज्ये सम्राजः कर्मणि दीक्षितम् initiated in the duties of a king or entrusted with sovereignty. छायामण्डल *n.* the encircling halo. किल *ind.* it seemed; it could be believed. पद्मा पद्मातपत्रेण तं भेजे—Lakshmi served him with a lotus-umbrella. It does not mean that the goddess of fortune actually held up an umbrella of a lotus; but the sense is that the king had an extraordinary glory about him which the poet finds difficult to account for and therefore fancies that it was due to the presence of Lakshmi who herself invisible held up an umbrella which also could be inferred from the halo that encircled his face.

Trans. Him enthroned universal emperor, served Lakshmi, as it seemed, herself invisible, by holding up a lotus-umbrella (whose presence was to be inferred from the halo of radiance (that encircled him).

6. **Misc.** परिकल्पितसांनिध्या—परिकल्पितं सान्नि-

ध्यं सन्निधानं यया सा who had made herself present. सन्निधिरेव सान्निध्यम्. काले काले in all appropriate seasons. बन्दिन् *a.* bard. अर्थ्य *a.* meaningful, significant. सरस्वती the goddess of learning. स्तुत्यमुपतस्थे waited upon him who was praise-worthy. स्तुत्य is derived from √स्तु 2 U. to praise, with क्यप् (य) by Pan. 'एतिस्तुशास्वृदृजुषः क्यप्' which gives us इत्य, स्तुत्य, शिष्य, वृत्य, आदृत्य, and जुष्य. In उपतस्थे the Atmanepada लिट् terminations are affixed to स्था with उप, because the king also is a divine being: he is no other than Vishnu himself. 'नाविष्णुः पृथिवीपतिः'; 'महती देवता ह्येषा नररूपेण तिष्ठति'—Manu. स्था with उप is conjugated in the Atmanepada when the sense is either the worship of a deity (देवपूजा), meeting, or forming friendship or of a way leading to a place.

Trans. The goddess of learning, being herself present in the (tongues of) bards in all appropriate seasons, waited upon him, deserving praise, with praises full of sense.

7. **Misc.** मनुप्रभृतिभिः—मनुः प्रभृतिरादिर्येषां ते मनुप्रभृतयो मन्वादयः तैः by Manu and others. मनु is regarded as the father of human race. There are fourteen successive progenitors or sovereigns of the earth mentioned in Manusmriti. The seventh Manu called वैवस्वतमनु, being supposed to be born from the sun, is

regarded as the progenitor of the present race of living beings and was saved from a great flood by Vishnu in the form of a fish. *Cf.* मत्स्यावतार. He is also regarded as the founder of the solar race of kings. वसुन्धरा *f.* earth. Other similar words for 'earth' are वसुधा, वसुमती, रत्नगर्भा. यद्यपि *ind.* although, it is certain, it is admitted. यद्यपीत्यवधारणे इति मल्लि:.

Trans. Although the earth had been enjoyed by respectable kings beginning with Manu, still, under his regime, it seemed as if she had never known any other master.

8. **Misc.** आददे *v.* won. √दा with आ means to take. The form is लिट्. शीत *a.* cold. उष्ण *a.* hot. दक्षिणो नभस्वान् *m.* the southern breeze. नभोऽस्त्यस्य इति नभस्वान्. According to Vayupurana quoted by Mukuta, the air is regarded as the master of vacancy (आकाश). Before a possessive suffix the base ending in स् or त् is termed "भ" and therefore स् is not changed to र् (रु) nor त् to द्. *Cf.* मरुत्वान् (Indra); विद्युत्वान् बलाहकः (a cloud with lightning).

Trans. Neither too lenient nor too severe, he won the hearts of all people by the justness of his punishments, as does the southern breeze which is neither very cold nor exceedingly hot.

9. **Misc.** सहकार *m.* a species of mango tree, which is very fragrant. उत्कण्ठा *f.* longing. मन्द *a.* a little. मूढाल्पापटुनिर्भाग्या मन्दाः स्युः—Amara.

Trans. The longing of the people for his father was softened by him by his superior qualities, as that for the blossoming of a mango-tree is by the appearance of its fruit.

10. **Misc.** नयविद् *a.* one well-versed in polity. उत्तर *a.* latter. सत् *a.* good. असत *a.* evil, bad.

polity is right

Trans. By people well-versed in politics courses both good and evil, were pointed out to the new king; he always acted upon the former and never on the latter.

11. **Misc.** भूत *n.* an element. They are five: पृथ्वी, अप् तेजस्, वायु and आकाश. उत्कर्ष *m.* excellence. पुपुषुः developed. √पुष् 4 P. to nourish, to develop. लिट्. The root is transitive.

Trans. The qualities of all the five elements developed excellence: under that new king, everything became new, as it were.

12. **Misc.** प्रह्लादनात् चन्द्रः—The moon is called चन्द्र because of her giving delight. चन्द्र is derived from √चदि (चन्द्) 1 P. to delight.

तपनः means the sun; it is derived from √तप् 1 P. to heat. राजा प्रकृतिरञ्जनात्—The king is called राजा because he pleases his subjects. Plainly Kalidasa derives राजा from √रञ्ज् to please contrary to grammar which says that it is derived from √राज् (राज्) 1 U. to shine with the suffix कनिन् (अन्). But it is strange that Kalidasa's derivation is supported by such ancient and standard works as Mahabharata and the Buddhistical canonical books. 'रञ्जिताश्च प्रजाः सर्वास्तेन राजेति शब्यते'–Mahabharata: Shanti-parva; 'धम्मेन परे रञ्जेतीति' (राजा),—Buddhistic. As is customary with Indian commentators, Mallinatha stands by his author and remarks that the poet is deriving the word from the root √राज् only and uses it in the sense of gladdening according to the view that roots have many meanings. This defence is not so strong. अन्वर्थ *a.* अर्थमनुगतः, significant.

Trans. As the moon is significantly called चन्द्र on account of her power to give delight, and as the sun is fitly called तपन on account of his diffusing heat, similarly he was significantly called राजा on account of his pleasing the subjects.

15. **Misc.** कामम् *ind.* true, granted. चक्षुष्मत्ता *f.* the fruit of eye-sight. चक्षुषी स्तोऽस्य इति चक्षुष्मान्. तस्य भावः चक्षुष्मत्ता.

Trans. Though his eyes were broad and extended up to the ears, he really saw through the shastra which pointed out to him the minutest details of his duties.

14. **Misc.** लब्धप्रशामनस्वस्थम्—लब्धस्य प्रशमनं परिपन्थिनामनुरञ्जनप्रतीकाराभ्यां स्थिरीकरणम्, तेन स्वस्थं समाहितचित्तम् who was easy at heart by the consolidation (by means of remedying or reconciling the opponents) of his (newly) occupied (kingdom). This is how Malli analyses the compound. But on the basis of the quotation in the commentary which gives the pacificatory measures (प्रशमनानि), the compound may be analysed as लब्धानि प्रशमनानि येन स लब्धप्रशमनः, स चासौ स्वस्थश्च इति. The pacificatory measures enumerated in the quotation are: protection of the citizens, guarding the country, the towns and the villages, enlistment of combatants, the settlement of weights, an equal treatment of all classes, donations or gifts, liberality and the treating of equals with respect.

Trans. To him who was (now) easy at heart, by using pacificatory measures (or by consolidating the acquired kingdom), there came autumn, like a second goddess of royal fortune, marked by lotuses.

15. **Misc.** सदुःसह *a.* unbearable. निर्वृष्टलघुभिर्मेघैः—नितरां निःशेषेण वा वृष्टा अत एव लघवः, तैः by clouds which had become light after having rained down their contents. व्यानशे *v.* pervaded. It is the *p.p.p.* from √अशू(ङ्)5 A. to pervade. The augment नुट्(न्) is inserted after the prolonged vowel of the duplicate (अभ्यास) by Pan. 'अश्नोतेश्च'.

Trans. His conquering power and the heat of the sun, both unendurable, simultaneously pervaded all directions, their path being cleared by the clouds which became light after they had discharged their contents.

16. **Misc** वार्षिकं धनुः the bow of the rainy season. वर्षासु भवं=वार्षिकम्. Here to the word वर्षा, ठक्(इक) is added in the sense 'तत्र भवः' by Pan. 'वर्षाभ्यष्ठक्'. संजहार withdrew. √हृ preceded by सम् means to withdraw, to contract. *Cf.* 'नहि संहरते ज्योत्स्नां चन्द्रश्चण्डालवेश्मनः'. पर्यायोद्यतकार्मुकौ who lifted their bows in succession. पर्यायेण उद्यते कार्मुके ययोः. कार्मुक is derived from कर्मन् with the suffix उक(ञ्). कर्मणे प्रभवति इति कार्मुकम्. *Cf.* 'तत्कार्मुकं कर्मसु यस्य शक्तिः'—Bharavi.

Trans. Indra withdrew the *rainbow* and Raghu took up his victorious bow; since both of them lifted up their bows successively to meet the needs of the people.

17. **Misc.** पुण्डरीक *n.* white lotuss. आतपत्र *n.* umbrella. आतपात् त्रायते. चामर *n.* chowrie. चमर्या इदम्. विडम्बयामास *v.* imitated. श्री *f.* glory. ऋतु *m.* Season, autumn.

Trans. The autumnal season with an umbrella of white lotuses and with chowries of blossoming Kasha grass, imitated his glory but did not have it.

18 **Misc.** प्रसाद-सु-मुख *a* happy-beautiful-faced. विशदप्रभ *a.* bright-rayed. विशदा प्रभा यस्य.

Trans. At that time the love of those who had eyes to see, was of equal flavour both for him who had a delighted fair face and for the moon of bright rays.

19. **Misc.** कुमुद्वत् *a.* abounding in lilies. विभूति *f.* riches. पर्यस्त *p.p.p.* scattered. कुमुद्वत्सु वारिषु in waters abounding in lilies. 'कुमुद्वान् कुमुदप्राये—Amara. Here the possessive ड्मतुप् (मत्) is added, to कुमुद in the sense of plenty (भूमा), and then the base loses its last vowel. The stanza becomes perfectly intelligible, when we know that Sanskrit poets conceive fame as white.

Trans. The richness of his fame was scattered, as it were, in the rows of swans, in the stars and in waters abounding in lilies.

20. **Misc.** इक्षुच्छायनिषादिन्यः शालिगोप्यः—females tending the *shali* seated under the shade of the sugar-cane plants इक्षूणां छाया इक्षुच्छायम्. Here the Tatpurusha comp. has the neuter gender and छाया is shortened to छाय by 'ह्रस्वो नपुंसके प्रातिपदिकस्य'. गुणोदयम्=गुणेभ्य उदयो यस्य तत् rising from his merits. व्यधिकरणबहुव्रीहि. आकुमारकथोद्घातम्=आकुमारं कुमारादारभ्य कथाया उद्घातो यस्य तद् (यशः) which was sung even by the boys. Or the word कुमार may stand for Raghu. Then the comp. would be an adverbial adjunct (क्रियाविशेषणम्) and should be analysed as कुमारस्य (रघोः) कथाः कुमारकथाः, तत आरभ्य= आकुमारकथम् ; indeclinable comp. आकुमारकथमुद्घातो यस्मिन्कर्म्मणि तद्यथा तथा in a way in which a beginning was made with the exploits of the prince. उद्घात*m*. beginning. Synonyms: अभ्यादान *n*., आरम्भ *m*. उद्घात also means jolting (of a car).

Trans. Women tending *shali* corn, seated in the thickets of sugar-canes, sang the fame of that protector, arising from his virtues, beginning with the actions of his boyhood (*or* whereof a beginning was made even by children).

21. **Misc.** उदयाद् अम्भः प्रससाद water cleared up at the rise (of the Agastya star). √सद् to go, to decay preceded by प्र means to be clear, to

be serene, to be pleased. *Cf.* Manu

फलं कतकवृक्षस्य यद्यप्यम्बुप्रसादकम् ।
न नामग्रहणमात्रेण तस्य वारि प्रसीदति ॥

The Sanskrit way of saying 'pure water' is प्रसन्नं जलम्. प्र √सद् then comes to mean to have clarity of sense, as in प्रसादगुणः. कुम्भयोनिः Agastya. The sage Agastya is so called on the basis of a story which runs briefly as follows : Once upon a time, the semen of the gods Mitra and Varuna dropped at the sight of the nymph Urvashi. It fell into an earthen vessel (कुम्भ) and outside it. Agastya was born from within the vessel and therefore he is called कुम्भयोनिः. or कुम्भसम्भवः. महौजस् *a.* possessed of great splendour. अभिभवाशङ्किन् *a.* apprehensive of defeat. अभिभव *m.* humiliation, defeat. चुक्षुभे *v. pas.* was agitated. द्विषताम् of the enemies. द्विषत् is derived from √द्विष् 2 P. with the suffix शतृ (अत्) when the agent (कर्ता) is an enemy. The suffix is ordained by Pan. 'द्विषोऽमित्रे' III. 2 131.

Trans. At the rise of the star Agastya of great splendour, water became pure and serene (limpid), and at the rise of Raghu, the mind of the enemies apprehensive of a defeat, was agitated (*i.e.* was filled with gloom).

22. **Misc.** मदोदग्राः—मदेन उदग्राः infuriated with rut, (adjective to (महोक्षाः). ककुद्मन्तः *a.* of huge humps (ककुद् *f.*); (adjective to महोक्षाः). We have two forms ककुद् *f.* and ककुद *m. n.* in the sense of hump. कूलमुद्रुजाः—कूलानि उद्रुजन्ति इति who shatter the banks. लीलाखेल *a.* graceful on account of sport (विलाससुभग). विक्रम *m.* valour. महोक्षाः great bulls (महान्त उक्षाणः). अनुप्रापुः *v.* लिट्, imitated. √आप् to obtain.

Trans. The great bulls of huge humps, furious on account of pride of strength and digging up the banks of streams, imitated his (Raghu's) doings graceful by reason of their playfulness.

23. **Misc.** मदगन्धिभिः प्रसवैराहताः struck (smitten) by flowers having a fragrance like that of rut. मदस्य गन्धः=मदगन्धः, स इव गन्धोस्य (बहुव्रीहिः). Here by Pan. उपमानाच्च the word गन्ध is changed to गन्धि in a Bahuvrihi compound where the first member is a standard of comparison (उपमान). प्रसव *m.* means (*i*) birth, (*ii*) fruit, (*iii*) flower and (*iv*) delivery. 'स्यादुत्पादे फले पुष्पे प्रसवो गर्भमोचने'—Amara. सप्तपर्णः the name of a tree (*lit* having seven leaves ; the septafolia). वृन्ते वृन्ते सप्त पर्णानि यस्य. असूया *f.* jealousy. नागः [न गच्छति इत्यगः न अगो नागः] is 'an elephant' and also (but not here) 'a cobra'. The formation is irregular. Regularly formed, the word

would be अनग, but that is not sanctioned by usage. प्रसुस्रुवु: *v.* rained down (rut). √स्रु 1 P. to flow. लिट्.

Trans. His elephants struck (*viz.* wounded in their pride) by the flowers of the saptaparna trees smelling like ichor, rained down rut from seven different parts of the body; as if out of jealousy.

24. **Misc**. गाध *a*. fordable, shallow. आश्यान *a*. partially dried. कर्दम *m*. mud or slime. पथ आश्यानकर्दमान् कुर्वती—drying up the mud of the paths. आश्यानः कर्दमः येषां ते आश्यानकर्दमाः पन्थानः तान्. आश्यान is क्तान्त from √श्यै(ङ्) (with आ) to solidify, to thicken 1 A. चोदयामास *v*. impelled. √चुद् 10 U. to impel. लिट्. शरत् *f*. autumn.

Trnas. The autumn season making the streams shallow and drying up the mud of the ways, incited him to undertake an expedition of conquest, before regal power could do so

25. **Misc**. वाजिनीराजनाविधि—the horse-lustration ceremony. नीराजना is a kind of religious and military ceremony performed by kings before marching for a fight. It consists of the purification of the Purohita, the ministers, the army and the arms, offering of oblations to fire and the waving of lights

before idols etc. वाजिन् *m.* horse. वाजमस्त्यस्य इति. वाज *n.* strength. नीराजना *f.* light-waving. निर्—राजना gives us नीराजना by Saṁdhi, the dropping of र् and the lengthening of the preceding vowel. विधि *m.* ceremony. प्रदक्षिण *ind.* right. अर्चिस् *f. n.* flame. व्याज *m.* guise. प्रदक्षिणार्चिर्व्याजेन in the guise of its flame tending to the right.

Trans. At the horse-lustration ceremony, the duly worshipped fire granted victory to him with its own hand, as it were, in the guise of its flame tending to the right.

26. **Misc.** गुप्त *p.p.p.* fortified. मूल *n.* capital. प्रत्यन्त *m.* frontier fortress. गुप्तमूलप्रत्यन्तः—मूलं च प्रत्यन्तश्च मूलप्रत्यन्तौ (Dvandva). गुप्तौ मूलप्रत्यन्तौ येन सः who had fortified the metropolis and the frontier fortresses. शुद्धपार्ष्णिः—शुद्धः पार्ष्णिर्यस्य सः who had extirpated the foe in the rear or had the rear guarded. पार्ष्णि is masculine according to Amara and means the heel ('पुमान् पार्ष्णिस्तयोरधः'—Amara). But Rantideva assigns both the *fem.* and *mas.* genders to the word. अयान्वितः followed by good fortune. 'अयेनान्वितः. अयः शुभावहो विधिः'—Amara. षड्विधं बलम् (षट् विधाः (*f.*) प्रकारा यस्य तत्) the sixfold army. The hereditary soldiers, employees, allies, mercenary guilds, men of the enemy and foresters—

these make up a sixfold army. दिग्जिगीषया—दिशां जिगीषा जेतुमिच्छा तया, with the ambition of the conquest of the quarters. प्रतस्थे *v.* लिट् left, marched. √स्था with प्र means to move on, to depart. It reverses the original sense of the root. √स्था with सम्, अव, प्र and वि takes the atmanepada.

Trans. He whose capital city and the frontier fortresses were well-fortified, who had cleared the rear of his foes and who was followed by good fortune, set out with a six-fold army to conquer the quarters.

27. **Misc**. अवाकिरन् *v.* showered. √कॄ to scatter, 6 P. लाज *m.* (used in the *pl.* only) fried paddy. पौरयोषितः *f.* town-ladies. पृषत *m.* particles of water. क्षीरोर्मि *m.* wave of milky ocean. अच्युत *m.* Vishnu. उद्धृत *p.p.p.* tossed up. उद्-धूत from √धू to shake.

Trans. The elderly ladies of the city showered fried paddies over him as the waves of the milky ocean did the particles of water tossed up by the Mandara mountain, over Vishnu.

28. **Misc**. प्राची *f.* the east. प्राचीनबर्हिषा तुल्यः equal to Indra. प्राचीनं बर्हिर्यस्य सः *lit* the ancient sacrificer. बर्हिस् *n.* (*i*) kusa grass, (*ii*) sacrifice. *Cf.* RV. बर्हिष्मते रन्धया शासदव्रतान् where बर्हिष्मत

means the sacrificer (यजमान). हलायुध gives this word as one of the many epithets of Indra. अहित *a.* enemy. अनिल *m.* wind. उद्धूत waved, blown (by). केतु *m.* flag. तर्जयत् menacing. √तर्ज् to threaten is 10 A. but is very often used in the Parasmaipada. The rule that roots read with an unaccented final vowel considered as indicatory (इत्संज्ञक) take the आत्मनेपद terminations, does not invariably hold good. Hence we often come across forms such as एधति, ऊहति, लभति in the Puranas and the Epics.

Trans. He, camparable to Indra, first marched toward the east menacing his foes by means of his banners waved by the wind.

29. **Misc.** रजस् *n.* dust. स्यन्दन *m.* a chariot. उद्धूत *p.p.p.* raised. घनसंनिभ *a.* resembling clouds; मेघैस्तुल्यैः. This is a 'नित्य' compound, for it cannot be analysed by its own components Technically speaking it is अस्वपदविग्रह. Such is a compound formed with निभ, or संकाश, or नीकाश or प्रतिकाश as its last member. व्योमन् *n.* sky.

Trans. By means of the dust raised by the chariots, and the elephants resembling clouds, he was making the sky look like the surface of the earth and the earth like the sky.

30. **Misc.** प्रताप *m.* the terror of his name. शब्द *m.* the noise. पराग *m.* dust. पराग means (*i*) pollen, (*ii*) dust and (*iii*) powder for a bath (the उबटन of the U. P.): परागः पुष्परजसि धूलिस्नानीययोरपि—Vishva. चतुःस्कन्धा चमूः the army consisting of four divisions. चमू is *f.*

Trans. In the van there was the terror of his name (प्रताप), then the noise, then the dust and lastly the chariots and other things: thus that army had, as it were, four divisions.

31. **Misc.** मरुपृष्ठान्युदम्भांसि चकार he turned deserts into watered tracts. उद्गतम् अम्भो येषु तानि उदम्भांसि. म्रियन्ते ऽस्मिन् भूतानि इति मरुः (निर्जलदेशः). पृष्ठ *n.* surface. नाव्या नदीः the navigable rivers. नावा तार्या नाव्या which can be crossed by a boat. विपिन *n.* forest. प्रकाश *a.* open (plains). सुप्रतर *a.* fordable, that can be forded easily.

Trans. Possessed of powers, he turned the deserts into well-watered tracts, the navigable streams into fordable ones and the jungle into open plains.

32. **Misc.** सेना *f.* army. इनेन स्वामिना सह वर्तमाना *lit.* led by the commander. This is a pre-eminent feature of an army. It puts up fight so long as the commander is there; with his disappearance, it loses heart and retreats.

Trans. Leading his mighty forces march-

ing to the eastern sea, he resembled Bhagiratha leading to the eastern sea the Ganges fallen from the matted hair of Siva.

33. **Misc.** फलं त्याजितैः shorn of their fruits. Some grammarians include the causal form of त्यज् in the list of द्विकर्मक roots while others do not agree with them. *Cf.* Bhatti 'सन्त्याजया-ञ्चकाराथ सीतां विंशतिबाहुना'. There are many *double entendres* in this sloka फलं त्याजितैः—(*i*) shorn of their fruits, (*ii*) deprived of their riches. उत्खातैः—(*i*) uprooted, (*ii*) dethroned or divested of power. भग्नैः—(*i*) broken, (*ii*) frustrated, routed. उत्वणो मार्गः clear way. दन्तिन् *a.* tusker, elephant. पादप *m.* पादैर्मूलैः पिबतीति.

Trans. His way was left clear (*i.e.* unobstructed) by kings robbed of their wealth, dethroned and routed in various ways, like that of a tusker left clear by trees, shorn of their fruits, uprooted and variously broken.

34. **Misc.** पौरस्त्यान् जनपदान् आक्रामन् over-running the eastern countries. पुरोभवः पौरस्त्यः belonging to the east. In the sense of 'तत्र भवः' त्य (क्) is added to दक्षिणा, पश्चात् and पुरस् giving us दाक्षिणात्य, पाश्चात्य, and पौरस्त्य. जयी — जेतुं शीलमस्य victor, conquerer. Here इनि (इन्) denoting habitual action (ताच्छील्य) is affixed to √जि 1 P. (to conquer) by Pan. 'जिदृक्षि—' III. 2. 157.

उपकण्ठ *m. n*. उपगतः कण्ठम् उपकण्ठः; तम्.

Trans. Thus the conquerer over-running all the eastern countries, reached the shore of the great ocean dark with the forests of palm trees.

35. **Misc.** अनम्राणां समुद्धर्तुः from the exterminator of the haughty (*lit.* unbending, unyielding, "stiff-necked"). वैतसीं वृत्तिम् आश्रित्य having bent low like the cane plants. वेतसस्य इयं वैतसी. Note the quotation from Kautalya in the Commentary. सुह्मैः by people (the Suhma Kshatriyas) of the Suhma land. सुह्म is a name of a country after the name of the Kshatriyas inhabiting it. क्षत्रियवचनो जनपदशब्दः. This country was situated to the west of Vanga. सिन्धु *f*. river. रय *m*. current, flood.

Trans. The *Suhma* people saved themselves by adopting the course of a cane-plant, from that exterminator of the haughty, as if from the flood of a stream.

36. **Misc.** वङ्गानुत्खाय having uprooted the kings of Vanga. Vanga is Eastern Bengal lying to the west of Tipperah. जयस्तम्भ *m*. a column of victory. निचखान *v*. लिट् from √खन् 1 P. to dig up. With नि it means to implant, to construct. नौसाधन *n*. navy, fleet. तरस् *n*. force.

अन्तर *n.* intervening space. नेतृ *a.* leader.

Trans. Having forcefully uprooted the kings of Vanga (Bengal) ready with their navy, the leader erected pillars of victory in the islands between the streams of the Ganges.

37. **Misc.** आपादपद्मप्रणताः कलमाः rice bending to the lotuses at their roots. पादेषु मूलेषु यानि पद्मानि तानि मर्यादीकृत्य प्रणताः. Here आपादपद्मम् (indeclinable comp.) and प्रणताः make up the compound सुप्सुपा. पाद *m.* means (*i*) bottom (root), (*ii*) a quarter, (*iii*) a hill adjoining a mountain. In the case of the Vangas it is to be analysed as आपादपद्मम् आचरणकमलं प्रणताः bent to the lotus-like feet (of Raghu). कलम a variety of rice. उत्खातप्रतिरोपिताः —पूर्वम् उत्खाताः पश्चात् प्रतिरोपिताः (कर्मधारयः)—(*i*) first uprooted and then transplanted, (*ii*) first defeated and then restored to power. फल *n.* (*i*) riches, (*ii*) harvest.

Trans. They who bowed down to the lotus-like feet (of Raghu) and who (therefore) were re-instated after having been first dethroned, presented Raghu with their wealth like the *kalama* rice which are bent down to the lotuses at their roots and which yield a plenty of harvest when transplanted after having been first uprooted.

38. **Misc.** कपिशा *f.* is the modern river Cossya flowing in what was known as the Suhma country. द्विरद *m.* elephant (it has two tusks). सेतु *m.* bridge. उत्कलादर्शितपथः whose way was shown by the people of Utkala. Utkala is the modern Orissa. This is how even the modern inhabitants of Orissa call their country. उत्कलैः आदर्शितः पन्थाः यस्य सः. पथिन् at the end of compounds is changed to पथ (by virtue of a समासान्त suffix अ) by Pan. 'ऋक्-पूरब्धूःपथामानक्षे'. कलिङ्गाभिमुखं ययौ went toward the country Kalinga. The country of Kalinga lay to the south of Orissa and extended up to the Godavari. सैन्य *n.* सेना एव सैन्यम्. सैन्यं चक्रं चानीकमस्त्रियाम्—Amara. *Or*, सेनायां समवेताः सैन्याः soldiers.

Trans. Having crossed the river Kapisha along with forces which formed a bridge of elephants, he went towards the Kalinga country, being shown the way by the Utkala kings.

39. **Misc.** महेन्द्रस्य मूर्ध्नि on the brow of the Mahendra mountain. महेन्द्र is the name of a chain of mountains extending from Utkala or Orissa and the Northern Circars to Gondvana. महेन्द्र is one of the seven principal chains of mountains (कुलपर्वताः) which are (*i*) महेन्द्र, (*ii*) मलय, (*iii*) सह्य, (*iv*) शक्तिमत्, (*v*) ऋक्षपर्वत,

(*vi*) 'विन्ध्य and (*vii*) पारियात्र. यन्तृ *a.* driver. गम्भीरवेदिनो द्विरदस्य मूर्ध्नि अङ्कुशमिव like a goad into the head of a *Gambhiravedin* (restive) elephant. An elephant who remains oblivious of himself even when his skin is torn and he bleeds and his flesh is injured. (See Commentary for the original citation.) The English call such a specimen of insensibility among men by the associational phrase : "thick-skinned". अङ्कुश *m.* goad. Another word for it is सृणि *f.*

Trans. He planted his irresistible military glory upon the head (the peak) of the mountain Mahendra, as a driver drives the poignant goad into the head of a *gambhira-vedi* (*i.e.*, one who does not mind the pricking of the goad) elephant.

40. **Misc.** प्रतिजग्राह *v.* opposed. √ग्रह् with प्रति means to receive ; here it means to receive inimically, *i.e.*, to oppose. कालिङ्गः—कलिङ्गानां राजा =कालिङ्गः king of the Kalinga country. Here अण् is affixed according to the Vār. 'क्षत्रियसमानशब्दाज्जनपदात्तस्य राजन्यपत्यवत्'. गजसाधनः *a.* equipped with elephants. शक्र *m.* Indra. शिलावर्षिन् *a.* stone-raining. पक्षच्छेद०—Indra is believed to have clipped the wings of the mountains which used to fly about and work havoc wherever they settled. He set them at rest for ever.

Trans. The king of Kalinga, equipped with elephants, opposed him with missiles, as the mountain showering stones opposed Indra when ready to clip off its wings.

41. **Misc**. द्विषाम् of the enemies. विषह्य having resisted. काकुत्स्थः—ककुत्स्थस्य गोत्रापत्यम्. ककुत्स्थ is the epithet of a king Puranjaya. 'Mythology relates that, when in their war with the demons, the gods were often worsted, they, headed by Indra, went to the powerful Puranjaya and requested him to be their friend in battle. The latter consented to do so, provided Indra carried him on his shoulders. Indra, accordingly assumed the form of a bull, and Puranjaya, seated on its hump, completely vanquished the demons. Puranjaya is therefore called *Kakutstha* (standing on a hump). नाराचदुर्दिन *n.* a shower of arrows. नराणां समूहं नारम् आचामति इति नाराचः. To √चम् with आ (ड्), (ड) अ is affixed according to the Var. 'अन्येभ्योऽपि दृश्यते'. According to Amara, दुर्दिन means a cloudy day, foul weather. ('मेघाच्छन्नेऽह्नि दुर्दिनम्'—Amara). It is by लक्षणा that it comes to mean 'rain'. सन्मङ्गलस्नात इव who had as if taken an auspicious bath in accordance with the procedure. Before a prince takes charge of Government, he takes a bath with water mixed with various herbs (अभिषेक). Here

the shower of iron shafts is the bathing water for the best of warriors, Raghu.

Trans. There, the descendant of Kukutstha, having resisted the showers of darts of the enemies, obtained the goddess of victory, as if he had performed ablutions for a holy ceremony.

42. **Misc.** ताम्बूलीनां दलैः with the leaves of the betel. रचितापानभूमयः—रचिता आपानस्य (योग्याः) भूमयो यैः ते who had prepared drinking places. आपान *n*. drinking together. नारिकेलासव *m*. cocoa-nut wine. नारिकेलासवं शात्रवं यशश्च पपुः drank the cocoa-nut wine and the fame of the enemies. शत्रूणाम् इदं शात्रवम् belonging to the enemy.

Trans. There the warriors made drinking-grounds and by means of the leaves of the betel, drank the cocoa-nut wine and (along with it) the fame of the enemies.

43. **Misc** धर्मविजयी नृपः the king who conquered for the sake of piety. In his commentary, Vallabha speaks of three kinds of kings :—१ धर्मविजयी, २ लोभविजयी, and ३ असुरविजयी. One who after defeating and depriving a king of his wealth restores him back to power, is called धर्मविजयी; another who defeats a king and robs him of all his power but

does not take away his life is known as लोभविजयी; and the third who takes possession of his fortunes and his country and kills the enemy is an असुरविजयी. जहार *v.* took away. √हृ 1 U. to take away. मेदिनी *f.* earth, kingdom, dominion. गृहीतप्रतिमुक्तः=पूर्वं गृहीतः पश्चात् प्रतिमुक्तः—first captured and then released. √मुच् with प्रति also means to bind, to fasten. *Cf.* यज्ञोपवीतं प्रतिमुञ्च शुभ्रम्. *Cf.* Amara—आमुक्तः प्रतिमुक्तश्च पिनद्धश्चापिनद्धवत्.

Trans. The king who made conquests for piety (alone), deprived the lord of Mahendra, first captured and then released, of his riches only and not of his dominion.

44. **Misc.** फलवत्पूगमालिना वेलातटेन along the border of the sea-shore lined with fruit-bearing *puga* trees. वेलातटः= समुद्रकूलोपान्तः. फलवतां पूगानां माला अस्य अस्ति इति फलवत्पूगमाली तेन. Here the possessive suffix इनि (इन्) is added by Pan. व्रीह्यादिभ्यश्च'. वेला the sea-coast, sea-shore. अगस्त्याचरिताम् आशां ययौ marched in the direction traversed by Agastya *i.e.* the southern quarter. आशा *f.* direction. अनाशास्यजयः who had not to pray for victory, *i.e.*, to whom victory came unasked (unsought). आशास्यः (इच्छाविषयीकर्तव्यः) जयो यस्य स आशास्यजयः, स न भवतीति.

Trans. Then he who had not to seek after victory, went towards the south along the sea-coast lined with fruit-bearing *puga* trees.

45. **Misc.** गजदानसुगन्धिना fragrant with the ichor of elephants. Panini rules that गन्ध is changed to गन्धि (*viz.* इ is added as a समासान्त suffix) in a Bahuvrihi compound wherein the first member is either उद्, पूति, सु or सुरभि. The Vartika thereon says that this change is admissible only when the गन्ध is ऐकान्तिक. Now commentators give different meanings to this word. It appears that Vamana, the author of the Kashika, understands it in the sense which is assigned to it by Mallinatha, *viz.* नैसर्गिक natural, original. According to this view we can say सुगन्धि पुष्पम् but not सुगन्धिर्वातः. But poets of the celebrity of Magha and Harsha are found to affix the समासान्त 'इ' even in cases where the fragrance is not natural; *e.g.*, अपां हि तृप्ताय न वारिधारा स्वादुः सुगन्धिः स्वदते तुषारा (the Naishadhiya). It follows from the use of सुगन्धि qualifying वारिधारा (a stream of water) that Harsha, like our poet, interprets 'ऐकान्तिक' as fragrance which though not originally belonging to a thing is thoroughly fused with it. This is the sense of the word which Dikshita also holds as real. *Cf.* एकान्त एकदेश इवाविभागेन लक्ष्यमाणः—Dikshita. The stu-

dent should note that सुगन्धि is always an adjective in Sanskrit and not a noun, as it is used sometimes in Hindi. He should further note that there is no such word as दुर्गन्धि in Sanskrit. We use सुगन्ध and दुर्गन्ध as nouns.

Trans. By her enjoyment by his elephants marked by the fragrance of their ichor, he made the river Kaveri an object of suspicion, as it were, to the lord of the rivers.

46. **Misc.** बलैरध्युषिता उपत्यकाः the lands at the foot (of the mountain) occupied by the forces. With √वस् 1 P. to dwell (Intransitive) the place of residence (अधिकरण) is treated as कर्म when the root is preceded by उप, अनु, अधि and आ(ङ्): उपान्वध्याङ्वसः Pan. 1. 4. 48. उपत्यकाद्रेरासन्ना —Amara. उपत्यका *f*. — To उप is added त्यक (न्) by Pan. उपाधिभ्यां त्यकन्नासन्नारूढयोः and then comes the *fem*. suffix टाप् (आ). विजिगीषोर्गताध्वनः तस्य his who was desirous of conquest and who had travelled a long way. जेतुमिच्छुः=विजिगीषुः. मारीचोद्भ्रान्तहारीताः—मारीचेषु मरीचवनेषु उद्भ्रान्ता हारीता यत्र where the Harita birds are hovering in the forests of pepper. मरीचानाम् इदं=मारीचम्. बल *n*. army. अधि—उषित, क्तान्त from √वस् to dwell. विजिगीषु *a*. ambitious of victory. विजेतुमिच्छुः. अध्वन् *m*. journey.

Trans. The valleys of the mountain

Malaya, in the pepper forests of which *harita* birds flew about, were occupied by the forces of him who was desirous of conquest and who had travelled a long way.

४7. **Misc.** ससञ्जुः *v.* लिट्. settled upon. √सञ्ज् 1 P. to stick to, used intransitively. क्षुण्ण trodden over (by), beaten or wounded. एला *f.* a kind of creeper. उत्पतिष्णु *a.* about to fly up. Suffix इष्णुच्. इभ *m.* elephant. कट or कटि (गजगण्डे कटी कटौ—इत्यमरः) is the temple of an elephant. रेणु *m. f.* dust, pollen.

Trans. The dust of the fruits of *ela*-creepers beaten by the hoofs of the horses, settled on the temples of the maddened elephants, giving off a similar smell.

48. **Misc.** भोगिनां वेष्टनाज्जातेषु मार्गेषु—in the grooves made by the coiling of the snakes. भोगिन् *m.* a snake. भोगः फणो ऽस्यास्ति इति भोगी (फणी). भोग means (*i*) pleasure or enjoyment, (*ii*) hiring of a woman, etc. and (*iii*) the body or the hood of a serpent. 'भोगः सुखे स्त्र्यादिभृतावहेश्च फणकाययोः'—Amara. न अस्रसत् did not slip away. करिन्—करः (a trunk) अस्यास्ति इति—elephant. ग्रैवम्—ग्रीवासु भवं ग्रैवं कण्ठबन्धनम् neck-rope halter. त्रिपदी *f.*—पादबन्धनम् the girth of an elephant.

Trans. The neck-ropes of the elephants, powerful enough to break the foot-chains

even, tied round in the grooves cut into the bark of sandal trees by the coiling of serpents, did not slip off.

49. **Misc.** दक्षिणस्यां दिशि in the southern direction. दक्षिण is treated as a pronoun when it means a *direction* by Pan. 'पूर्वपरावरदक्षिणोत्तरापराधराणि व्यवस्थायामसंज्ञायाम्'. मन्दायते—अमन्दं मन्दं भवति is lessened, reduced. Here to मन्द, क्यङ् (य) is added by Pan. 'भृशादिभ्यो०' to form a denominative verb. मन्दाय takes the Atmanepada only. न विषेहिरे could not withstand. √सह् with वि. लिट्.

Trans. Even the sun's radiance is dimmed in the southern quarter; but in the same quarter the Pandya Kings did not withstand the majestic lustre of Raghu.

50. **Misc.** महोदधेः of the great ocean. महांश्चासौ उदधिश्च (Karmadharaya). उदकानि धीयन्ते ऽत्रेति उदधिः. With उदक as an उपपद in the accusative, कि (इ) is added to the root धा in the sense of 'अधिकरण'. उदक is changed to उद by Pan. 'उदकस्योदः संज्ञायाम्'. मुक्तासारम् the best pearls. Here सार=वर=श्रेष्ठ. The comp. is Karmadharaya which is ordained by Pan. 'प्रशंसावचनैश्च'. Analysis: प्रशस्ता मुक्ता=मुक्तासारम्. 'सार' used independently in a sentence in the sense of 'वर' would take all three genders. जये धरित्र्याः पुरमेव सारम्.

Trans. They prostrated themselves and offered to him their best pearls obtained from the place where the river Tamra-parni joined the great ocean, thus giving, as it were, their own accumulated fame.

51–52. **Misc.** √निर्विश्य having enjoyed. √विश 6 P. to enter, with निस् has this sense. Literally it means to enter completely. Hence निर्वेश means enjoyment, or wages. यथाकामम् *adv.* to his heart's content. तटेषु आलीनचन्दनौ pervaded by (*i.e.* thickly overgrown with) sandal trees on the slopes. When it refers to स्तनौ it means pasted with sandal. स्तन is *mas.* शैलौ the (two) mountains. प्रचुराः शिलाः सन्त्यत्र इति शैलः. Here अ(ण्) is added as a possessive suffix to शिला by the Var. अण्प्रकरणे ज्योत्स्नादिभ्य उपसंख्यानम् on Pan. V. 2. 103. उदन्वता दूरात् मुक्तम् left far away by the sea. उदन्वत् is an irregular formation sanctioned by Pan. 'उदन्वानुदधौ. The regular form with मतुप् (मत्) would be उदकवत्. नितम्ब *m.* hip.

Trans. Having enjoyed to his heart's content the mountains Malaya and Dardura, overgrown with sandal trees on the summits, which were as if the breasts of that quarter besmeared with sandal paste on the sides, he, of unendurable valour, crossed the mountain

Sahya, whence the sea receded far away and which was, as it were, the hip of the earth with the garment slipped off.

53. **Misc.** अनीक *n.* army. विसर्पत् *pr. p.* marching. अपरान्तजयोद्यतैः—अपरान्तानां पाश्चात्यानां जये उद्यतैः by them who were ready to conquer the westerners Vallabha interprets this term as कौङ्कणाः. Now Konkan is the name of the strip of land between the Sahya mountains and the sea. रामास्त्रोत्सारितः—There is an allusion here. It is said that Parasurama, the son of Jamadagni, destroyed the warrior class thrice seven times. Being the sole master of the earth, he performed the अश्वमेध sacrifice and therein made it over to Kashyapa as a sacrificial gift (दक्षिणा). Now he wanted to practise penances ; but he knew that no fruit would accrue from penances practised in another's land. Hence he begged the ocean for space. The ocean said in reply that he was welcome to raise earth if he could. Therefore Parasurama shot an arrow with the result that the sea receded from the Sahya mountain and yielded a district called Suparaka. अर्णव *m.* sea. अर्णांसि जलानि सन्ति अस्मिन् इति. Here 'व' is a possessive suffix, just as in 'केशव'.

Trans. On account of his marching forces ready to conquer the western people, the sea although (once) pushed away by the missiles of Parasurama, (now) appeared to adjoin the mountain Sahya.

54. **Misc.** भयोत्सृष्टविभूषाणाम् of the women (of the Kerala country) who did not put on ornaments through fear. Analysis—भयेन उत्सृष्टा विभूषा याभिः, तासाम्. भय *n.* fear. उत्सृष्ट *p.p.p.* from √सृज् 6 P., given up. विभूषा *f.* ornament. Kerala is the ancient name of the tract of land comprising the districts of Cochin, Canara and Travancore. अलक *m.* tress (of the hair). चमू *f.* army. चूर्णप्रतिनिधि *m.* substitute for (saffron) powder.

Trans. By him the dust raised by his army was placed, as a substitute for (the saffron) powder, on the tresses of the ladies of the Kerala country who had rejected their decorations (toilet) out of fear.

55. **Misc.** मुरलामारुत *m.* the breeze from the Murala. The Murala is the chief river in the Kerala country. वारबाण *m.* = कञ्चुक *m.* a coat of mail. पटवास *m.* a scenting powder. पटो वास्यते ऽनेन इति पटवासः. √वास् 10th *Conj.* to scent takes the suffix घ (अ) by Pan. पुंसि संज्ञायां घः प्रायेण. अविद्यमानो यत्नो ऽस्य इति अयत्नः, अयत्नश्च...

पटवासश्च इति अयत्नपटवासः (कर्मधारयः), तस्य भावः =अयत्नपटवासता.

Trans. The pollen of *Ketaki* flowers tossed up by the breezes of the Murala stream, served as an easy-made garment-scent for the armours of his warriors.

56. **Misc.** अभ्यभूयत *v. pas.* was overcome, drowned, eclipsed. अभि √भू to overpower. वाह *m.* horse. वर्मन् *n.* armour. गात्र *n.* body. शिञ्जित *n.* clanging. गात्रशिञ्जितैः वर्मभिः by armours clanging on their bodies. गात्रेषु शिञ्जितैः=गात्रशिञ्जितैः. शिञ्जित is 'क्तान्त' from √शिञ्ज् 1 A. in the active sense. Intransitive roots can optionally take the क्त in an active sense by Pan. 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च'. पवन *m.* wind, breeze. ध्वनि *m* noise.

Trans. The armours clanging on the bodies of the horses in motion drowned the noise of the groves of Rajatali trees shaken by the wind.

57. **Misc.** खर्जूरी *f.* date-palm. स्कन्ध *m.* trunk. नद्ध *p.p p.* tethered. √नह् 4 U. to bind. कट *m.* temple of an elephant. पेतुः *v.* लिट्. √पत् 1 P. to fall. पुंनागेभ्यः is ablative used according to the rule that when the sense shows that a 'ल्यबन्त' form is understood, the object governed by it takes the ablative-case termi-

nations. 'ल्यब्लोपे कर्मण्युपसंख्यानम्.' For similar use of पञ्चमी note धर्मासनाद् विशति वासगृहं नरेन्द्रः—Uttara-Rama. शिली शल्यं मुखे यस्य स शिलीमुखः *m.* a bee (*lit.* dart-mouthed).

Trans. The bees leaving aside the flowers of Pumnaga trees, settled on the temples fragrant with the effusion of rut, of the elephants who were tethered to the trunks of dates.

58. **Misc.** अवकाश *m.* room. किल *ind.* it is said, the story goes. अभ्यर्थित *p.p.p.* requested. √अर्थ 10 A. to request. अपरान्त *m.* western part, or border. कर *m.* tribute, fealty.

For allusion see sloka 53 above.

Trans. It is said that the sea gave room to Rama (Parasurama) when entreated; but (the same sea) paid fealty to Raghu in the guise of the kings of the western coast.

59. **Misc.** इभ *m.* elephant. रदन *m.* tusk. विक्रम valour. लक्षण *n.* a sign. व्यक्त *p.p.p.* clear. (वि—अक्त). मत्तेभ०— Analysis: मत्तानाम् इभानां रदनोत्कीर्णानि तान्येव व्यक्तानि विक्रमस्य लक्षणानि यस्मिन्. उत्कीर्ण *p.p.p.* used here as an abstract noun in the neuter gender. √कॄ 6 P. to throw, when preceded by उद् means to scratch, to engrave.

Trans. He made the mountain, Trikuta

his lofty pillar of victory, wherein the manifest signs of his valour were the deep scars made by the tusks of maddened elephants.

60. **Misc.** स्थलवर्त्मन् *n.* land-route. संयमिन् *a.* self-controlled, continent. तत्त्वज्ञान *n.* knowledge of reality. पारसीक *m.*—The पारसीक people are identified with the ancient Persians or people inhabiting that part of Persia which lies nearest to the Indus.

Trans. Thence he set out by the land-route to conquer the Persian kings, as a man who practises self-restraint, proceeds to conquer the enemies called senses, by means of the realization of truth.

61. **Misc.** मधुमद *m.* flush of wine. बालातप *m.* morning sunshine. बालश्चासौ आतपश्च. अब्ज *n.* lotus. अप्सु जातम् इति. जलद *m.* cloud. यवनीमुखपद्मानाम् etc. The meaning of the verse is that the unexpected invasion of the Persian lands struck terror into the hearts of the Yavana ladies and consequently they left off drinking and lost the glow of their cheeks. The glow of the cheeks caused by the habitual use of liquors is here compared to the glow of the morning sun which only makes the lotuses bloom and which is also destroyed by the sudden appearance of clouds (in the autumn

season). This use of the word *Yavani* shows that this name was not confined to the Ionians only.

Trans. He did not tolerate the flush of the lotus-like faces of the Persian ladies, as an unseasonable cloud does not tolerate (*i.e.* is jealous of, destroys) the morning sunshine of lotuses.

62. **Misc**. तुमुल *a*. noisy, tumultuous. अश्वसाधनैः—अश्वाः साधनं येषां तैः by them equipped with a cavalry. 'साधनं सिद्धिसैन्ययोः'—Haima. शार्ङ्ग-कूजित-विज्ञेय-प्रतियोधे रजसि in the dust wherein the rival combatants could be known only from the twang of the bows made of horns. शृङ्गाणां विकाराः शार्ङ्गाणि धनूंषि तेषां कूजितैः विज्ञेयाः प्रतियोधा यस्मिन्. शार्ङ्ग *n*. a bow made of a horn. प्रतियोध *m*. a rival combatant (प्रतिभट).

Trans. There was a fierce fight between him and the western people equipped with a cavalry, in the dust (raised by the armies) wherein the rival combatants could know each other from the twang of bows made of horns.

63. **Misc**. भल्लापवर्जितैः शिरोभिः with their heads cut off by means of arrows of crescent-shaped blades. अपवर्जितम् = दूरं त्याजितम् cut off, chopped off. अप √वृज् to cut off, to cut asunder.

Hence अपवृक्ताः केशाः hair removed from the head. श्मश्रुल a.—श्मश्रु अस्ति अस्य इति, bearded. (श्मश्रु beard). To श्मश्रु ल (च्) is added as a possessive suffix by Pan. 'सिध्मादिभ्यश्च'. सरघा f. a bee. क्षौद्र n. honey. क्षौद्रपटल n. honey-comb. रघेण गत्या सह वर्तत इति सरघा. क्षुद्राभिः कृतं क्षौद्रं मधु honey. अ (ञ्) is added to क्षुद्रा in the sense of तेन कृतम् when the word so formed is a name. Cf. Pan. क्षुद्राभ्रमरवटरपादपादञ्. क्षुद्रा is a species of small honey-bees. तस्तार is *past perfect* 3 *prs. s.* from √स्तृञ् to cover 9 U.

Trans. He covered the earth with their bearded heads, severed by spears, as with collections of bee-hives filled with bees.

64. **Misc.** अपनीतशिरस्त्राणाः शेषास्तं शरणं ययुः the rest with their helmets removed sought his protection. शरण means a house and a protector. (शरणं गृहरक्षित्रोः—Amara.) श्रीकृष्णः शरणं मम *means* Sri Krishna is my protector (refuge). And बुद्धं शरणं यामि I seek the protection of Buddha; but, if literally rendered, the expression would run as—I go to Buddha as my protector. We cannot say बुद्धस्य शरणं यामि. संरम्भ m. wrath. प्रणिपातप्रतीकारः संरम्भः wrath which can be appeased (*lit.* remedied) by submission (or prostration). प्रतीकार m. can also be spelt as प्रतिकार (=remedy). In प्रतिकार, इ of

the preposition प्रति is optionally lengthened by Pan. 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' VI. 3. 122. which means that the vowel of a preposition is often lengthened when a word derived with घञ् does not denote a man. We have other examples such as अपामार्गः (name of a herb), प्रासादः (palace) प्राकारः (city-wall). This lengthening is desired only when a particular sense is meant. अपमार्ग, प्रसाद, प्रकार (without lengthening) mean an evil way, favour and sort.

Trans The rest of them, with their helmets taken off, sought his protection; for humble submission is the only remedy to appease the wrath of the magnanimous.

65. **Misc.** विजयश्रमं विनयन्ते स्म removed their fatigue of conquest. √नी is conjugated in the Atmanepada only when the object governed by it belongs to the agent (कर्त्ता) but does not form part of his body as क्रोधं विनयते. But गण्डं विनयति. *Cf.* Pan. 'कर्तृस्थे चाशरीरे कर्मणि' I. 3. 37. आस्तीर्णाजिनo in vineyards with the best hides spread out therein; आस्तीर्णानि अजिनरत्नानि यासु तासु. अजिनेषु रत्नानि श्रेष्ठानि = अजिनरत्नानि. रत्न means the best of a species. 'जातौ जातौ यदुत्कृष्टं तद्रत्नं कथ्यते बुधैः।' अजिन *n.* means hide, 'अजिनं चर्म कृत्तिः स्त्री'—Amara. अजिनरत्नम् = प्रशस्तम् अजिनम्. This is another analysis. This is Karmadharya by Pan. प्रशंसावचनैश्च.

Trans. His soldiers beguiled their fatigue of conquest by means of wine in grounds surrounded by the vine (*or* in the bowers of the vine), with the best of skins spread thereon.

66. **Misc.** प्रतस्थे *v.* set out. भास्वत् *m.* the sun. उस्र *m.* ray. 'किरणोस्रमयूखांशुगभस्तिघृणिरश्मयः' —Amara. Words for ray : किरण, उस्र, मयूख, अंशु, गभस्ति, घृणि, रश्मि—all masculine. उदीच्य *a.* of the North. उदच्, अपाच्, प्राच्, प्रत्यच् take the suffix यत्. उद्धरिष्यत् exterminating. रस *m.* water. कुबेरस्य इयं कौबेरी. कुत्सितं बेरं शरीरम् अस्येति कुबेरः.

Trans. Thence Raghu careered towards the north, wishing to exterminate the northern kings by his arrows, as the sun careers to the north to draw up moisture by means of his rays.

67. **Misc.** लग्नकुङ्कुमकेसरान् स्कन्धान् shoulders to which the filaments of saffron were sticking or to the manes of which saffron was sticking. लग्नाः कुङ्कुमकेसरा येषांतान्. Or लग्नकुङ्कमाः केसराः (सटाः) येषां तान्. केसर *m. n.* a filament, the mane. In the vernacular of the Punjab, the word केसर is used for कुङ्कुम-केसर. दुधुवुः (shook)—Past Perfet 3 prs. *pl.* from √धू (धू) 5 U. वाजिन् *n.* horse. अध्वन् *m.* journey. विचेष्टन *n.* rolling (on).

Trans. His horses which had removed their fatigue of journey by rolling on the bank of the river Sindhu, shook their bodies to which adhered the filaments of saffron (*or* to the manes of which saffron was sticking).

68. **Misc.** हूणावरोधानाम्—The Hunas were Indo-scythians who settled in the Punjab. अवरोध *m*. is primiarily the harem (अवरुध्यते ऽत्र स्त्रीजनः) and secondarily the ladies of the harem. कपोलपाटलादेशि रघुचेष्टितम् the (heroic) deeds of Raghu ordered (back) the redness on their cheeks. कपोलयोः पाटलस्य आदेशि. The meaning is that the Huna ladies who had given up drinking terrified by Raghu's compaign of conquest, slapped their faces at the death of their husbands and thus brought back the flush of their cheeks.

Trans. There the exploits of Raghu, the heroism of which had been shown to the husbands of Huna ladies, ordered into being the redness of their cheeks.

69. **Misc.** काम्बोजाः—The Kamboja people are mentioned in the Ṣabha Parva of the Mahabharata where it is said that Arjuna conquered them, after taking Balkh. It is probable that they inhabited the Hindkush mountain. This is confirmed by Elphinstone

who says that the Kafirs living there still call themselves Kamoj. अनीश्वर *a.* unable. आलान *n.* tethering-rope. (गजानाम् आलानम्=गजालानम्). अक्षोट *m.* walnut tree; (Vernacular अखरोट). समर *m.* battle. परिक्लिष्ट *a.* injured.

Trans. The Kamboja princes, unable to withstand his valour in battle, bent low, as did the walnut trees bruised by the fastening-chains of the elephants.

70. **Misc.** सदश्वभूयिष्ठाः—सद्भिरश्वैर्भूयिष्ठाः augmented by excellent horses. भूयिष्ठ—अतिशयेन बहुः. तुङ्ग *a.* lofty, high. द्रविण *n.* gold, wealth. राशि *m.* a heap. उपदा *f.* a present (Syn. उपायन *n.*, उपग्राह्य *n.*, उपहार *m.*) उत्सेक *m.* conceit, vanity. विविशुः *v.* लिट् entered. शश्वत् *ind.* = अभीक्ष्णम् *ind.* frequently.

Trans. Their presents of high heaps of gold, augmented by (the addition of) excellent horses, constantly reached (*lit.* entered) the lord of the Kosalas; but pride never touched him.

71. **Misc.** गौरीगुरु *m.* father of Gauri. Gauri is another name of Parvati. कूट *m.* a top.

Trans. Then he, with his army of horses, ascended the mountain Himalaya (*lit.* the father of Gauri), increasing, as it were, (the height of) its peaks with the dust of minerals raised up (by the horses).

72. **Misc.** शशंस *v.* लिट् from √शंस् 1 P. spoke of, *i.e.* indicated. तुल्यसत्त्वानाम्—सतो भावः सत्त्वं *n.* (=might, strength); तुल्यमेव सत्त्वं येषां तेषाम् of those (who are) equal in might. घोष *m.* tumult. असंभ्रम *m.* absence of nervousness (संभ्रमाभावः).

Trans. The glancing by turning (their necks) of the lions lying in the caves, equal in might (to the army), spoke of (*i.e.* indicated) an absence of agitation on their part, in spite of the bustle and cries of the army.

73. **Misc.** भूर्ज *m.* = भूर्जपत्र *m.* birch-tree. मर्मरीभूताः rustling (in the dead leaves). मर्मर is here मर्मरवत्. Note the remark of Malli: अयं च (=मर्मरशब्दः) शुक्लादिवद्गुणिन्यपि प्रयुज्यते. कीचक *m.* bamboo. शीकर *m.* spray. गङ्गा० — गङ्गायाः शीकरेण संसृष्टा इति. Here 'इनि' is affixed in the sense of संसर्ग.

Trans. The breezes carrying the spray of the Ganges, rustling in the birch trees and causing the bamboos to resound, fanned him on the way.

74. विशश्रमुः *v* rested. √श्रम् to toil 4 P., लिट्. अध्यास्य—अधि-√आस्-ल्यप्= अधिष्ठाय having squatted. दृषद् *f.* slab of stone. वासित *p.p.p.* scented. उत्सङ्ग *m.* surface. निषण्ण *p.p.p.* from नि√सद् 1 P. (to sit down, lie or recline) means reclining or resting on. मृगाणां कस्तूरीमृगाणां नाभिभिः इति मृगनाभिभिः by the navels of the (musk-) deer

Trans. His soldiers took rest, sitting on stone slabs whose surfaces were made fragrant by the musk in the navel of the deer (previously) sitting under the shade of the Nameru trees.

75. **Misc.** आसक्त *a.* entangled. मातङ्ग *m.* elephant. ग्रैवेय *n.* neck-chain. स्फुरित *p.p.p.* reflected. √स्फुर् 6 P. to throb. त्विष् *f.* lustre. सरलासक्त०—(the herbs) whose lustres were reflected in the neck-chains of the elephants entangled in the Sarala trees. सरलेषु आसक्तानि यानि मातङ्गानां ग्रैवेयाणि कण्ठशृङ्खलानि तेषु स्फुरिताः त्विषो येषां ते. नक्तम् *ind.* at night. ओषधयः—There are certain herbs in the hilly regions that shine at night. Every man in the mountains has to thank these natural lamps of nature some time or other for their iridiscent glow that is sufficient to show him the precipitous way. अस्नेहदीपिका lamps without oil. अविद्यमानः स्नेहो यासां ताः अस्नेहाः, अस्नेहाश्च ता दीपिकाश्च. Kalidasa appears to have been mightily struck by this beautiful and romantic way of lighting. He is describing the Himalayas in his *Kumara* : भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ।

Trans. The herbs with their lustre reflected on the neck-chains of the elephants tied to the Sarala trees, served, at night, as

lamps without oil to that leader (of the army).

76. **Misc.** उत्सृष्ट *p.p.p.* left, from उद्—√सृज् to leave, give up. कण्ठरज्जु *f.* neck-chain. क्षत *p.p.p.* injured, scratched. कण्ठरज्जुक्षतत्वचः—कण्ठरज्जुभिः क्षताः त्वचो येषां ते. वर्ष्मन् *n.* stature. 'वर्ष्म देहप्रमाणयोः'—Amara. किरातेभ्यः शशंसुः told the Kiratas, the wild tribes. किराश्च ते ऽताश्चइति किराताः, किरन्ति इति किराः. Here क(अ) is added to √ कॄ to spread by Pan. 'इगुपधज्ञाप्रीकिरः कः.' To √अत to move about अ(च्) is added by Pan. 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः'.

Trans. In the encamping-grounds left by him, the deodara trees, with their barks scratched by their neck-chains, told the wild hunters the heights of his elephants.

77. **Misc.**. जन्य *n.* fight. पर्वतीय *a.*—पर्वते भवः. Here छ (ईय) is affixed to पर्वत in the sense indicated. घोर *a.* fierce, terrible. नाराचक्षेपणीयाश्म०—नाराचानां क्षेपणीयानाम् अश्मनां च निष्पेषेणोत्पतिता अनला यस्मिंस्तत्तथोक्तम् Wherein fire flashed forth by the clashing together of iron shafts and stones flung by means of slings. नाराच *m.* a special kind of (iron) shafts, arrows. अश्मन् *m.* a stone. निष्पेष *m.* clash.

Trans. There was a formidable fight between him and the hilly tribes, wherein fire flashed forth by the clashing together of

iron-shafts and stones flung by means of slings.

78. **Misc**. उत्सवसङ्केतान्—The Utsavasamketas were a hill-tribe living in Ladak or in the north-east region of Ladak watered by the Kooner. The Mahabharata speaks of the conquest of these wild tribes by Arjuna at the *Rajasuya* sacrifice performed by Yudhishthira. विरतोत्सवान्—विरता उत्सवा येषां तान् whose festivities have ceased; destitute of all festivities. विरत *p.p.p.* ceased, come to an end, stopped. उत्सव *m.* festivity, gala, joy. किंनरान् (*Acc.*) बाह्वोर्जयोदाहरणं (*Acc.*) गापयामास made the Kinnaras sing the song declamatory of the victory of his arms. Here किंनरान् is the accusative case as required by Pan. 'गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणि कर्त्ता स णौ' which means that with causative bases formed from roots implying motion, knowledge, eating, having a literary work for their object or Intransitive, the (primitive) agent is treated as कर्म (object), so that such roots govern two objects (*i.e.* they are द्विकर्मक). According to Malli. उदाहरण is here something particular, not a mere utterance. It is a laudatory poem beginning with some such word as जयति, full of alliteration, and composed in *Malini* metre.

Trans. Having destroyed by his arrows

the joy of the country called Utsavansamketa, he made the Kinnaras sing the song of the victory of his arms.

79. **Misc.** उपायनपाणिषु—उपायनानि पाणिषु येषां तेषु who had presents in their hands. उपायन *n.* a present पाणि *m.* hand. सार (*i*) resources, *i.e.* mineral wealth ; (*ii*) prowess.

Trans. (On their approach) with presents in their hands both knew (each other) mutually: the king came to know the resources of the mountain, and the mountain came to know the prowess of the king.

80. **Misc.** अक्षोभ्य *a.* unshakable, imperishable. निवेश्य having placed or planted. अवरुरोह *v* descended. √रुह् with अव to descend; लिट्. पौलस्त्यतुलितस्याद्रेः०—causing shame, as it were, to the mountain which was (once) uplifted by a descendant of Pulastya (*i.e.* Ravana). The story runs as follows : 'Once when Ravana was going in his aerial car after having snatched it from Kubera, its motion was checked all of a sudden when he reached that part of the Kailasa mountain where Siva and Parvati lived. Nandi told him to be off. Ravana resented this treatment and being enraged, lifted up the mountain with his arms.' Raghu did not ascend the Kailasa, because it had already been

vanquished by another and thus put it to shame. 'नहि शूराः परेण पराजितमभियुञ्जते '।

Trans. Having planted there his unshakable pile of glory he descended, causing to blush, as it were, the mountain (Kailasa) (once) balanced by the son of Pulastya (*viz.* Ravana).

81. **Misc.** चकम्पे *v.* trembled √कम्प् 1 A., लिट्. तीर्णलौहित्ये तस्मिन्—when he had crossed the Lauhitya (the Brahmaputra). प्राग्ज्योतिषेश्वरः The lord of the Pragjyotishas (the Eastern stars). Pragjyotisha is identified with the eastern-most part of India comprising Western Bhutan and Eastern Assam. आलानता *f.* आलानस्य भावः. आलानं=गजबन्धनी elephant's tie-post. लौहित्य *m.* the Brahmaputra river. लोहित एव लौहित्यः. Malli understands the name to be लौहित्या.

Trans. When he had crossed the Lauhitya, the lord of the Pragjyotishas (the Land of the Eastern stars) trembled with fear, as did the aloe wood trees made into tie-posts for his elephants.

82. **Misc.** प्रसेहे *v.* endured, withstood. √सह् 1 A., लिट्. रुद्ध *p.p.p.* obscured, hidden. √रुध् 7 U. अर्क *m.* the sun. अधारावर्ष *a.* rainless, without showers. अविद्यमानं धारावर्षं यस्मिन् तत्.

दुर्दिन *n.* a foul day, cloudy sky. पताकिनी *f.* an army (*lit.* with a flag पताका). ध्वजिनी is another name for army, of the same import.

Trans. He did not endure the dust of the track of his chariots which obscured the sun and made the sky cloudy without showers; how could he withstand his army?

83. **Misc** कामरूपाणाम् ईशः the lord of the Kamarupas. This was a vast kingdom extending from the Sadanira to the extremities of Assam. अत्याखण्डलविक्रमम्—आखण्डलम् अतिक्रान्तः= अत्याखण्डलः ; अत्याखण्डलो विक्रमो यस्य तम् who surpassed Indra in valour. आखण्डयति (पर्वतान्) इति. Here कलच् (अल) is added by the Unadi sutra 'वृषादिभ्यः कलच्'. भेजे *v.* waited upon, welcomed (*i.e.* presented). भिन्नाः स्रवन्मदाः कटा येषां ते भिन्नकटाः whose temples were rutting.

Trans. The lord of the Kamarupas waited upon him who surpassed Indra in valour, with those very elephants of streaming (rutting) temples whereby he opposed other kings.

84. **Misc.** हेमपीठ *n.* golden stool. हेमन् is 'gold' and for पीठ *cf.* the vernacular पीढा. अधिदेवता *f.* the presiding deity. आनर्च *v.* worshipped. √अर्च् 1 P., लिट्. छाया *f.* the lustre. *Cf.* the expression विच्छायवदनः with a lustreless face.

Trans. The lord of the Kamarupas worshipped the lustre of his feet, the presiding deity of the golden foot-stool, with offerings of flowers in the form of gems.

85. **Misc** जिष्णु *a.* conquerer. जेतुं शीलमस्य सः. मौलि *m.* crown. विश्रामयत् *pr. p.* settling, for the more correct विश्रमयत्.

Trans. Having thus conquered the quarters, the victor returned, settling the dust raised by his chariots, on the crowns of kings, devoid of royal umbrellas.

86. **Misc.** आजह्रे *v.* लिट्. performed. आ √हृ means to bring together (materials) for. सर्वस्व-दक्षिण *a.* whereof sacrificial gift (दक्षिणा) is all that one possesses. आदान *n.* acquisition. विसर्ग *m.* giving away. वारिमुच् *m.* a cloud. Mark the propriety of the "munificent" epithet of a cloud that the poet uses.

Trans. He performed the Visvajit sacrifice whereof sacrificial gift is all that one may possess; for the acquisitions of the noble as those of the clouds are for being given away.

87. **Misc** सत्र *n.* a sacrifice, a sacrificial session. सचिवसख: *lit.* friend of the ministers. सचिवानां सखा इति. Malli says that the king is here called a friend of the ministers to show that the king always works in unison with his

ministers and that they also readily co-operate with him. गुर्वी *f.* great, from गुरु. पुरस्क्रिया *f.* regard. राजन्य *m.* a Kshatriya, a ruler. अनुमेने *v.* agreed to; लिट्. √मन् 4 A. शमितपराजय०—शमितं पराजयेन व्यलीकं येषां तान्. 'दुःखे वैलक्ष्ये व्यलीकम्'—Yadava. शमित *p.p.p.* pacified. पराजयव्यलीक *n.* the sense of defeat. व्यलीक is affliction of heart. चिरविरहोत्सुकावरोधान्—चिरविरहेण उत्सुका अवरोधा येषां, तान्. अवरोधाः ladies of the harem, the wives of a king taken collectively (often plural). अवरोधः is also a harem or a seraglio—the inner apartments or women's apartments. निवृत्ति. *f.* return.

Trans. At the close of the long sacrifice, the descendant of Kukutstha, friend to his ministers, permitted to return to their cities, the kings whose sense of defeat had been mitigated by substantial tokens of respect and whose ladies of the harem were (now) yearning on account of the long separation.

88. **Misc.** रेखाध्वजकुलिशातपत्रचिन्हभ् marked by the figures of a banner, a thunderbolt and an umbrella in the form of lines. (रेखा *f.* line. ध्वज *m.* banner. कुलिश *m. n.* thunderbolt. It is generally used in the neuter. आतपत्र *n.* umbrella). रेखा एव ध्वजाश्च कुलिशानि च आतपत्राणि च चिह्नानि यस्य. चरणयुग the two feet. चरणयोर्युगम्. प्रसादलभ्यम् approachable

through favours only ; प्रसादेनैव लभ्यम्. मौलिस्रक्०— मौलिषु केशबन्धनेषु याः स्रजस्ताभ्यश्च्युतैर्मकरन्दै रेणुभिश्च गौरम्—made yellow by the juice and the pollen of flowers which dropped down from the heads of the kings. स्रज् *f.* a garland. मकरन्द *m.* = पुष्परस *m.* juice: रेणु *m. f.* = पराग *m.* pollen. गौर *a.* yellow.

Trans. By their prostrations at the time of departure, they made the two feet of the emperor which bore the marks of banners, thunder-bolts and umbrellas in lines and which were approachable through favour (only)—[made them] white at the toes, with the juice and pollen of flowers that dropped from the garlands of their heads.

नीतिशतकम्—Prof. Tawney translates it as 'Hundred stanzas on Ethics and Politics' and remarks: "Though the word नीति is usually translated 'policy', most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men as individuals rather than as members of political communities."

1. **Misc**. Sanskrit poets open their poems in three ways: (आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्—*Kavyadarsa*) either (*i*) by a benedictory passage, (*ii*) by a salutation to the favourite Deity of the author or (*iii*) by a brief indication of the main subject of the poem. It is also the general usage among the Sanskrit poets to have a मङ्गलाचरण at the beginning of their writing, in which they invoke their favourite Deity to help them in their work. This they do by a direct appeal either to the Deity itself or to some of its attributes. Bhartrihari has adopted the second method (नमस्क्रिया) in opening his present poem and has for his मङ्गलाचरण a salutation to the attributes of his favourite Deity, Sadasiva.

Misc. दिक्काल *m.* space and time. आदि *m.* refers to गुण, धर्म etc. as well as to material objects which are themselves the recipients of गुण, धर्म etc. अनवच्छिन्न *a.* unconditioned, undefined. अनन्त *a.* infinite. चिन्मात्र *n.* pure intelligence itself. स्वानुभूति *f.* self-perception. एक *a.* principal, chief. मान *n.*=प्रमाण basis, the means of knowing. नमः *ind.* salutation. शान्त *a.* calm, quiescent. शान्ति is one of the chief essences, as तेजस् (=splendour, light) also is, of the Divinity.

The Vedantins and chiefly the Sankhyas recognise three means of arriving at a correct knowledge of things (प्रत्यक्षानुमानागमाः प्रमाणानि—*Patanjaladarsana*) while the Naiyayikas add one more, *viz.* उपमान (प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि—Nyayadarsana). Different schools of philosophy have their own number of प्रमाणs . ; still, all of them recognize प्रत्यक्षप्रमाण as the most important one. Though the word अनुभूति is applicable to all the प्रमाणs, here it stands according to the Vedantins for परोक्षानुभूति only, or according to the Naiyayikas for the मानसप्रत्यक्ष of आत्मा.

स्वानुभूत्येकसाराय is a variant here which Mr. Telang interprets in two ways : (*a*) to him who is the sole essence of self-knowledge and (*b*) to him

whose sole essence is self-knowledge. But Bhartrihari appears to be saying in so many words what the Grecian philosopher taught with such stunning brevity: "Know thyself." Bhartrihari has identified his Sadasiva with Brahman in this stanza according to the Vedantic philosophy which looks upon peace, light, intelligence, infinity, indestructibility etc. as the forming essences of the Supreme Being.

Gram. दिक्॰—दिशश्च कालश्च दिक्कालाः (द्वन्द्वः) ते आदयो येषां तानि दिक्कालादीनि, तैरनवच्छिन्ना, अनन्ता चिन्मात्रं मूर्त्तिर्यस्य तस्मै। चिदेव चिन्मात्रम् (मयूरव्यंसकादिः समासः). स्वानु॰—स्वस्यानुभूतिरेव एकं मानं यस्य तत् तस्मै qualifying तेजसे.

Trans. Salutation to the quiescent lustre of the form of pure intelligence, illimitable and unconditioned by space, time, etc., the principal means of knowing which is self-perception.

2. **Misc.** व्याल *m.* though both—a wild elephant and a serpent, is here preferably the former. बालमृणालतन्तु *m.* tender lotus filaments. मृणाल *n.* lotus, lotus-stalk. तन्तु *m.* fibre, thread. रोद्धुम् *inf.* to check. समुज्जृम्भते *v.* endeavours. भेत्तुम् *inf.* to bore. वज्रमणि *m.* diamond. प्रान्तः *m.* extreme edge. शिरीष *m.* is a byword for softness: this shows the crass madness of the act. सन्नह्यते prepares, makes himself ready. Properly, it means

to don armour (सन्नाह) and thus to equip oneself for battle (*Cf.* युद्धाय सन्नह्यते—*Mahabharata*). माधुर्य *n.* sweetness. मधु *n.* is both 'wine' and 'honey'; but here, the latter. क्षार *a.* briny, saltish bitter. ईहते *v.* desires. √ईह् 1A. to endeavour, to desire. सूक्त *n.* choice saying. सुधा *f.* nectar.

Gram. समुज्जृम्भते *v.* √जृम्भ् 1 A. to gape, to yawn, with सम् and उद् it means to endeavour. संनह्यते from √नह् 4 U. to bind.

Trans. He who wishes to bring the wicked back to (the path of the virtuous) by sweet persuasive language is like one who endeavours to curb a maddened elephant by means of tender lotus filaments, like one who tries to pierce the diamond with the point of (the petal) of the sirisha flower. or like one who hopes to sweeten the salt waters of the ocean with a drop of honey.

3. **Misc.** किंचिज्ज्ञ *a.* knowing a little. मद *m.*= दान, the rut of an elephant; vanity or arrogance. अवलिप्त *a.* proud. किञ्चित्किञ्चित्—The repetition shows continuous acquisition of knowledge. ज्वर इव मदः—Just as fever is not confined to any particular portion of the body but affects the the whole of it, so also pride deranges the whole of the mental system. सर्वज्ञ *a.* omniscient.

Gram. समभवम् *v. Imperfect.* √भू to be with सम्, Past Imperfect (लङ्). सर्वं जानाति इति सर्वज्ञः. अवगत *p.p.p.* (known) अव √गम् 1 P. to know, to learn, to understand.

Trans. When I knew but a little, I was blinded by pride as an elephant is blinded by rut from excitement and then my mind became puffed up with the idea that I knew everything. When, however, I gradually gained knowledge through the contact of the wise I found I was a fool; and the pride, which had possessed me like fever, left me.

4. **Misc**. केयूर *n.* (not *m.*) an armlet. चन्द्रोज्ज्वल brilliant like the moon. हार *m.* a pearl-necklace. हार in Sanskrit means the same thing as मुक्ताहार, as माला or स्रज् would mean a garland of flowers, even without the word पुष्प qualifying it. विलेपन *n.* anointing of perfumes, cosmetic. मूर्धज *m.* (that grows on the head) hair. संस्कृता *f.* polished or refined by culture. *Cf.* Kalidasa 'संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च'—*Kumara* I. 28, where Mallinatha renders the word संस्कार by व्याकरणजन्या शुद्धिः. Here, of course, the word embraces more than that. सतत *a.* lasting for ever.

Gram. चन्द्र इव उज्ज्वलाः = चन्द्रोज्ज्वलाः. क्षीयन्ते √क्षि 4 A. to decay. सतत *p.p.p.* from

√तन् 8 U. to spread. The म् of the prefix सम् is optionally dropped before तत and हित, thus giving two forms सन्तत and सतत (also संहित and सहित).

Trans. Neither armlets, nor necklaces brilliant like the moon, nor bathings, nor anointing (of perfumes), nor flowers, nor decorated hair adorn a man; it is polished speech alone which adorns him. Adornments are for a fact destructible but that of eloquence is an everlasting ornament.

5. **Misc.** विद्या *f.*—विदन्ति अनया इति विद्या—learning (व्याकरणमीमांसादिः). ज्ञान *n.* knowledge. शील *n.* good conduct, virtuous career. धर्म *m.* duty. मर्त्यलोके goes with चरन्ति. भुवि भारभूताः a burden to the earth. भू *f.* earth. भार *m.* burden. मर्त्यलोक *m.* this world of mortals. मर्त्यानां लोक इति. मृगाः beasts.

Trans. Those who have neither learning nor penance nor liberality nor knowledge nor good conduct nor virtue nor the observance of duties, vegetate in this world of mortals like beasts in human forms and are mere encumbrances to the earth.

6. **Misc.** नाम *ind.* verily. प्रच्छन्नगुप्तं—प्रच्छन्नं च तत् गुप्तं च—concealed and protected. भोगकरी *f.* cause or source of enjoyment. गुरूणां गुरुः

the greatest of the great. The safest way to set about this phrase is to take गुरु as a noun.

Gram. प्रच्छन्न०—This is a Karmadharaya compound. One of the two adjectives here entering into the compound should be treated as a substantive उभयोर्विशेषणयोरेकस्य विशेष्यत्वकल्पना. प्रच्छन्न *p.p.p.* from छद् 10 U. गुप्त *p.p.p.* from √ गुप् 1 P. (गोपायति). बन्धुश्चासौ जनश्च बन्धुजनः.

Trans. Learning, indeed, is additional beauty of a man; it is a valuable treasure which is always concealed and very well guarded, it is a source of enjoyment, it is the means of securing glory and ease, it is the greatest of the great, it is a kinsman in travelling through foreign lands and is the supreme divinity. Learning is honoured by kings and not wealth. A man without learning is but a brute.

7. **Misc.** क्षान्ति *f.* patience. कवचेन किम् what need of an armour. (क्षमाशस्त्रं करे यस्य दुर्जनः किं करिष्यति?) अरि *m*. enemy. अनल *m*. fire. किं—Words like किम्, कार्यम्, अर्थः etc. expressing use or need govern the instrumental of that which is used or needed and the genitive of the user. क्रोध—Sanskrit writers look upon anger as one of the six enemies of man (नास्ति क्रोधसमो रिपुः). महाशनो महापाप्मा विद्धयेनमिह वैरिणम्—Gita. ज्ञाति *m*. a relative. These have always been a source of

trouble in this world (दायादाः सहजारयः) *Cf.* भ्रातुरपत्यं शत्रुर्भ्रातृव्यः. सुहृत् *m. f.* a friend or a good heart. दिव्यौषध *n.* a medicine of divine or wonderful potency. व्याधितस्यार्थहीनस्य देशान्तरगतस्य च । नरस्य शोकदग्धस्य सुहृद्दर्शनमौषधम् ॥ The phrase in the verse can be interpreted in two ways : (*a*) if a man has a good friend he needs no medicine of potent virtue ; (*b*) a man with a tranquil heart does not stand in need of medicine. The importance of peace of mind is well-known. अनवद्या *f.* flawless. व्रीडा—Generally we find the word used in the sense of modesty as an ornament in the case of the fair sex ; but here it appears to have been used by the poet to express 'sense of shame' in undertaking a bad work. सुकविता *f.*—Time and again Bhartrihari shows his love for good poetry.

Gram. दिव्य०—दिवि भवम्=दिव्यम्, celestial, divine. औषध *n.* medicine. ओषधेर्जातमौषधम् prepared from medicinal herbs. Hence औषधालय, the word for dispensary. राज्य *n.* राज्ञः कर्म, rule, government. अनवद्या *a.* = अविद्यमानम् अवद्यं यस्यां सा. वदितुमयोग्यम् अवद्यम्,*n.* a sin. The very idea of sin was abhorrent to the ancient Aryans. They would not think of sin, nor talk of it, nor listen to sin being talked of. This attitude of theirs would explain such

names as तस्कर (thief), अवद्य etc.

Trans. If a man has forbearance what need has he of an armour; if he has anger, what other enemy need he fear? If he has relations, what need of any fire, if he has a true friend, what use has he of medicines of potent virtue; if there are bad people about him why should he fear serpents; if he has flawless learning what worth are riches to him; if he has sense of shame what other ornament does he require; if he has good poems what pleasure can he have from a kingdom.

The stanza furnishes us with a very striking instance of Bhartrihari's pithy and epigrammatic style. Every sentence is so laconic that it is sometimes not easy to know the sense at first sight.

8. **Misc.** जाड्य *n.* dulness of the intellect (धियः). दिशति *v.* gives, imparts, directs. अपाकरोति removes. तनोति *v.* spreads. वाचि सत्यं सिञ्चति is, remarks Mr. Telang a curious phrase. The sense is, however, obvious: infuses truthfulness in speech.

Trans. Say, what does not the company of the good do to men?—it removes the dulness of the intellect, instils veracity in their

speech, directs them to the loftiness of self-respect, removes sinful tendencies (*lit.* sins), purifies the mind and spreads their fame in all directions.

9. **Misc.** क्षाम Past Participle from √क्षै 1 P. to waste away. क्षुधा क्षामः क्षुत्क्षामः emaciated by hunger. जरा *f.* old age. कृश *p.p.p.* reduced. कष्टा दशा painful condition. दुःख, कष्ट and कृच्छ्र are used as adjectives as well as nouns, *e.g.*, कष्टं व्याकरणम्, कष्टतराणि सामानि. शिथिलप्रायः—प्रायेण शिथिलः. प्राय generally comes as the last member of a compound when it should be rendered by 'mostly, almost.' 'सुप्सुपा' comp. विपन्ना (नष्टा) दीधितिः (तेजः) यस्य स विपन्नदीधितिः devoid of splendour. दीधिति primarily means a ray. Of the words for 'ray', दीधिति alone is feminine, अर्चिस् is neuter and feminine, the rest are masculine. इभ *m.* an elephant. From इभ we have इभ्य a mahaut or a rich man. इभमर्हति इति. कुम्भ *m.* temple of an elephant. पिशित *n.* flesh. ग्रास *m.* a morsel. स्पृहा *f.* desire. अग्रेसर *a.* leading, foremost. केसरिन् *m.* lion. केसराः केसराणि (the mane) वा सन्ति अस्य इति. Analysis—मत्तानाम् इभानाम् इन्द्रः = मत्तेभेन्द्रः, तस्य विभिन्नौ यौ कुम्भौ तयोर्यत् पिशितं तस्य ग्रासे एव एकस्मिन् (केवले) बद्धा स्पृहा यस्य सः.

Trans. The lion, the foremost among the proud, has unparalleled eagerness for swallow-

ing a mouthful out of the temples broken by himself of a great intoxicated elephant; does he—althogh emaciated by hunger, weakened by old age, almost exhausted and come to a miserable plight, with all his vigour gone and even on the verge of death—[does he] feed upon withered grass?

10. **Misc.** Here the poet illustrates the difference in temperaments. A person of high ambition always seeks to achieve good and great things, while one of low ambition is easily satisfied. स्नायु *m.* a tendon, muscle. वसा *f.* fat. अवसेक *m.* leavings. अस्थि *n.* a bone. जम्बुक *m.* jackal. अङ्क *m.* lap. निहन्ति *v.* kills. √हन् 2 P. सत्त्व *n.* spirit, heart, nature. √वाञ्छ् 1 P. to desire. अङ्कागत means within easy reach, come very near.

Trans. A dog rejoices over a cow's bone destitute of flesh and filthy with small remains of tendons and fat on it, though it does not appease his hunger. The lion rejects a jackal even though he may have come under his (the lion's) paw and kills an elephant. Everyone sets his heart on an object according to his inborn nature although he may be in distress.

11. **Misc.** दौर्मन्त्र्यात्—दुर्मन्त्रिणः कर्म: दौर्मन्त्र्यम्, तस्मात्—through evil counsel. सङ्ग *m.* attachment to worldly objects. There does not

appear to be any propriety in taking the word in its restricted sense. शील—see note in stanza 5. ह्री *f.* modesty. अनवेक्षण *n.* want of supervision. अपि has no force here; (पादपूरण). अप्रणय *m.* indifference, want of affection. समृद्धि *f.* prosperity. अनय *m.* mismanagement. The reading त्यागात् प्रमादात् breaks the symmetry since this is the only place where two causes are given for one result. The construction प्रमादात् यः त्यागः तस्मात् may perhaps preserve the rhythm of the meaning, but it is an involved construction. The recommended variant, therefore, is त्यागप्रमादात्—त्यागे प्रमादः तस्मात्—'by carelessness or indiscretion in giving.'

Gram. नृणां पतिः नृपतिः. विप्रः—विशेषेण प्राति पूरयति कर्म्माणि इति. वप क्षेपे, वपति पापमिति वा. मित्रस्य भावः मैत्र्यं मैत्री वा. In the word अनय, the negative particle (नञ्) has the sense of निन्दा ; अनय therefore means bad policy, or mismanagement. Lexicographers assign six meanings to नञ्—

तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता ।
अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥

Trans. A king is ruined through evil counsel, an ascetic by attachment to worldly objects, a child by indulgence, a Brahman by neglecting study, a family by an ill-behav-

ed son, virtuous life by associating with the wicked. Decency is lost by wine, husbandry by want of supervision, affection by being in travels, friendship by indifference, prosperity by mismanagement and wealth by misdirected charity (or careless expenditure).

12. **Misc.** परुषा *f. a.* harsh. हिंस्रा *f. a.* cruel. अर्थपरा *f. a.* parsimonious, niggardly. वदान्या *f. adj.* liberal, generous. वाराङ्गना courtezan. प्रचुर *a.* abundant.

Gram. सत्या चासौ अनृता च=सत्यानृता. अर्थः परम् यस्याः सार्थपरा. वारस्याङ्गना=वाराङ्गना. वार *m.* a group. अङ्गना=शोभनमङ्गं (शरीरं) यस्याः सा a beautiful woman.

Trans. Now false, now true; at one time harsh, at another speaking sweetly; now cruel and merciful afterwards; now niggardly, but anon munificent; ever spending wealth and ever potting money—thus, like a courtezan, of a myriad appearances is the policy of the kings.

13. **Misc.** धातृ *a.* the Creator. भाल *n.* forehead. स्तोक *m.* a little. मरुस्थल *n.*—म्रियन्तेऽस्मिन् भूतानि (जलाभावात्) इति मरुः—waterless tract, a desert. In these days मरु is the tract known as मारवाड़ in which there are large areas extending over miles without a drop of water where mirages (मृगमरीचिका) are seen dur-

ing the hot season. नितराम् *ind.* certainly. वित्त *n.* wealth. मेरौ on the mountain मेरु, the store house of wealth. According to the Puranas the mountain Merú is formed of gold and jewels. It is the loftiest mountain on earth and the centre round which the whole firmament revolves. कृपणां वृत्तिं मा कृथाः do not act abjectly. 'The last line shows that on the *capacity* of a man depends his fortune, and it should be rightly understood to counteract the effect of the first which is fatalistic.' Thus comments Mr. Kale. But he fails to understand the obvious analogy that is equally at work in the first as well as in the last line. Bhartrihari, whom Macdonell styled as "a strange combination", is once again resting on his oars and leaving everything to the Arch Wire-Puller. The poet is referring to the 'capacity' and not the 'ability' of the Potter's creations —and capacity, as any ceramist will tell you, is pre-ordained: we have yet to hear of a half-pint mug holding as much as a gallon pitcher.

Trans. The quantity of wealth written on the forehead by fate, be it little or be it much, is gained for a fact in a desert—and surely no more on the Meru mountain. Therefore, be patient; do not act abjectly towards the

rich. See, a pitcher contains as much water (when dropped) in the well, as in the sea.

14. **Misc.** गुर्वी feminine of गुरु. गुरु can be used in the feminine too without any feminine suffix; so also लघु. आरम्भे गुर्वी. पूर्वार्धे च परार्धे च ताभ्यां भिन्ना = "distinguished by (*i.e.*, as belonging to) the first half and the second half",—Telang. क्षयिणी *f.* decaying, diminishing. क्षयो ऽस्या अस्तीति. The reading वृद्धिमती च पश्चात् is superior to that adopted in the Selections. This keeps up the uniformity of construction.

Trans. The friendship of evil men and of good men differs as widely as the shadow (of an object) in the first half and the later half of the day. In the first case great at the commencement it gradually diminishes. In the second, small at first it goes on increasing.

15. **Misc.** Words signifying love, attachment, respect etc. govern the locative of the person or thing for whom these feelings are shown. वाञ्छा *f.* desire. व्यसन *n.* close application. स्वयोषित् *f.* one's own wife. रति *f.* affection. लोकापवाद *m.* censure, scandal. In the case of words expressing fear or protection from danger, that from which the fear or danger proceeds is put in the ablative case. शूलिन् *m.*

Siva. आत्मनः दमनम्=आत्मदमनम् self-denial, self-control. संसर्गमुक्ति *f.* freedom from contact (with the wicked).

Trans. Desire for the company of the good, regard for the merits of others, reverence for elders, diligence in acquiring knowledge, affection for one's own wife, fear of the world's censure, devotion to Siva, power of self-restraint, freedom from the contact of an evil man—a bow to those great people in whom reside these sterling qualities.

16. **Misc.** विपद् *f.* adversity. अभ्युदय *m.* prosperity. सदस् *n. f.* assembly. वाक्पटुता cleverness in speech (repartee), command over language, eloquence. युध् *f.* a fight. व्यसनं श्रुतौ—From the way in which the study of the Vedas is frequently referred to in the Satakas, Mr. Kale infers that Bhartrihari was not a Buddhist. प्रकृतिसिद्धम् प्रकृत्या (सह) सिद्धम्.

Trans. Fortitude in adversity, forgiveness in prosperity, eloquence in council, valour in war, longing for fame, warm attachment to Sastraic learning—these are inherent in the large-minded.

17. **Misc.** प्राणाघात *m.* destruction of life. निवृत्ति *f.* abstention. शक्त्या according to one's power. जनः collection or class. मूकभाव *m.*

silence (युवतीनां जनः तस्य कथाः, तासु मूकभावः). परेषाम् goes with युवतिजन. In the ordinary course of compounds the phrase ought to have been परयुवतिजन......, but instances like परेषां युवतिजन are not rare in classic literature; they are possible like the phrase देवदत्तस्य गुरुकुलम्; 'सापेक्षत्वेऽपि गमकत्वात् समासः।' तृष्णास्रोतोविभङ्गः—तृष्णायाः स्रोतः, तस्य विभङ्गः. अनुपहतविधिः—न उपहतः विधिर्येन सः by which no regulations are violated. सर्वभूतानुकम्पा is to be taken as a separate word. सामान्यम् is to be construed with सर्वशास्त्रेषु. अनुपहतविधिः qualifies पन्थाः.

Trans. Abstention from destroying life, restraint in depriving others of their wealth, speaking the truth, timely liberality according to one's power, not even talking about the young ladies of others, checking the stream of covetousness, reverence for elders, compassion towards all creatures, equal regard for all Sastras—this is the (universal) path to happiness violating no rules or ordinances.

18. **Misc.** संतप्त *a.* red hot. अयस् *n.* iron. नामापि न श्रूयते even the name is not heard. तदेव the same (water). साग॰—सागरे या शुक्तिः (shell) तस्याः मध्ये पतितम्. मुक्ता *f.* a pearl. नलिनी *f.* a lotus-plant. अन्तःसागर॰ is an

अव्ययीभावसमास analysed as सागरेऽन्तः=अन्तःसागरम्. मौक्तिकम् *n.* from मुक्ता with the स्वार्थिक suffix ठक् (इक). मुक्ता एव मौक्तिकम्. The gender changes. स्वार्थिकाः प्रकृतितो लिङ्गवचनान्यतिवर्तन्ते ऽपीति— Patanjali.

Trans. Not even a vestige remains of water thrown on hot iron, the same shines in the form of a pearl on a lotus-leaf, should it fall in an oyster-shell in the sea it becomes a pearl; in general such are the courses (of life) of those who associate with the mean, the mediocre and the best people.

19. **Misc.** प्रीणयेत्—The reading प्रीणाति ('pleases') would have preserved the uniformity of Mood and Tense throughout the stanza. भर्तुः—The use of the Genitive with the word हितम् is a controvertible point among grammarians. By the special Vartika हितयोगे च the phrase ought to have been भर्त्रे हितम्; but the use of the Genitive is allowed by some grammarians under the Sutra षष्ठी शेषे। In fact, the use of the Dative is ordained when हित is used as an adjective, in the sense of beneficial, salutary (इष्टसाधन). In the sense of mere इष्टार्थ (benefit, good) used as a noun, the षष्ठी alone is कलत्रम् wife; a neuter noun. The genders in Sanskrit are more or

less arbitrary and depend more on usage than on any rules ; so Patanjali: लिङ्गमशिष्यं लोकाश्रयत्वाल्लिङ्गस्य । For instance, there are three words in the three genders for 'wife' : दार *m.* (always in plural); भार्या *f.* ; and कलत्र *n.* पुण्यकृतः *Nom. pl.* of पुण्यकृत् a meritorious person. पुण्यं कृतवान्. क्विप्. मित्र is used in the neuter only, unless it is used as in the Veda in the sense of the sun. √प्री 10 U. to please.

Trans. He is the worthy son who delights his father by good actions, she is the wife who seeks her husband's good, he is the friend whose conduct is the same in prosperity as well as in adversity. It is the meritorious who get these three things in this world.

20 **Misc**. नम्र bent down, gentlemanly, well-behaved. अनुद्धत *a.* not haughty. समृद्धि *f.* the acquisition of wealth. This sloka occurs in the V Act of the *Sakuntala*. दूरविलम्बिनः—दूरं यथा स्यात्तथा विलम्बिनः सुप्सुपा compound.

Trans Trees bend down under the weight of fruits, clouds surcharged with an addition of new water hang down exceedingly, good men are not puffed up by affluence.

Such is the natural disposition of the philanthropes.

21. **Misc.** घटक *a.* who brings about, accomplishes. तु—for emphasis. उद्यमभृतः—उद्यमं बिभ्रति ते (=सोद्यमाः). स्वार्थाविरोधेन—विरोधस्याभावः अविरोधः, स्वार्थेन अविरोधः, तेन *i.e.* without sacrificing their own good. मानुषराक्षसाः—मानुषाः राक्षसाः इव a Karmadharaya compound under Panini Sutra उपमितं व्याघ्रादिभिः सामान्याप्रयोगे । ये तु घ्नन्ति—This evidently has a greater force than ये निघ्नन्ति of the preceding line. सामान्याः is the same thing as समानाः. सामान्य is formed with a स्वार्थिक suffix.

Trans. Those are good men who accomplish the good of others disregarding their own; those are ordinary men who devote themselves to do good to others in a manner not in clash with their own interests; those are monsters in human form who destroy the good of others for their own profit. However, we do not know what to call those who aimlessly cause injury to another's prospects.

22. **Misc.** पुरा *ind.* at first. ते well-known. क्षीर *n.* milk. ताप *m.* has a double sense: (*a*) heat, (*b*) irritation. तेन पयसा by that water. पयस् *n.* water स्वात्मा on's own

form. कृशानु *m.* fire. उन्मनाः *a.*—उत्कण्ठितं मनः यस्य तत् anxious, impatient. तत् that (milk). पुनस्तु—These two particles are used together in the sense of 'exactly'. The particles may be taken separately and construed as तेन जलेन पुनः युक्तं तु शाम्यति. शाम्यति *v.* is pacified. √शम् 4 P. सत् *pr.p.* from √अस् to be a good person. ईदृशी *f.* such.

The poet is philosophising over a simple occurence in the kitchen. Water sprinkled on seething milk prevents it from boiling over. To this actual physical phenomenon Bhartrihari gives a moral meaning.

Trans. At first milk imparted its well-known qualities to the water mixed with it. Perceiving heat in the milk the water burnt itself in fire; the milk in its turn noticing the distress of its companion became impatient to throw itself in the fire, but when again mixed with water it became still. Such is the friendship of the good.

23. **Misc.** सावधानमनसा—सावधानं च तत् मनश्च, तेन= attentively. क्षणम् *Acc.* of time. नैतादृशाः —न विवक्षितसदृशा=मनोरथपूरकाः not such (as fulfil one's desires). आर्द्रयन्ति *v.* wet. वसुधा *f.* earth. यं यं —तस्य तस्य For the repetition see note on किञ्चित् stanza III supra. यं यं पश्यसि तस्य तस्य पुरतः— before every one that you see.

Trans. Ah ! friend Chataka ! listen attentively for a moment to what I say. There are no doubt numerous clouds in the sky, but all are not such (as you suppose them to be). Some wet the earth by their showers while others make a useless (an inconsequential) noise; do not utter humiliating words before every one you may chance to meet.

24. **Misc.** नीच *a.* low or poor-spirited, spineless (fellow), (a man) incapable of sustained exertion. विघ्न *m.* an obstacle. विहता is better than निहता. विघ्ननिहत confronted with obstacles. विरमन्ति—√रम् is Atmanepadi but preceded by the prepositions वि, आ, परि, it becomes Parasmaipadi. मध्याः men of the 2nd class; mediorce, middling. The stanza is met with in Visakhadatta's *Mudrarakshasa*.

Trans. For fear of obstacles, nothing is begun by the mean; the mediocre begin and stop when thwarted by obstacles; but those who possess the best qualities, do not give up what has been undertaken, though repeatedly obstructed by hindrances.

25 **Misc.** क्वचित्—क्वचित् = at one time—at another, now—now. शाकाहार *m.* subsisting on vegetables. शाल्योदन o – शालीनाम् ओदने रुचिः यस्य सः having a liking for Sali (a superior kind

of paddy) only. कन्थाधारिन् *a.* one wearing a wallet. मनस्वी—*.a* मनस्+विनि—प्रशस्तं मनोऽस्यास्तीति—high-souled, also wise. दिव्याम्बरधरः—दिव्यं च तत् अम्बरं (वस्त्रं) च, तस्य धरः। कन्था *f.* a wallet. कार्यार्थी (कार्यम् अर्थयते इति) = "bent on business"; resolved upon securing one's object. पृथिवी शय्या यस्य स पृथिवीशय्यः. Rice forms the sole menu of the yogin : *Cf.* नीवारमुष्टिपचनः of Bhava bhuti.

Trans. A man of constant mind resolved upon securing his own object heeds neither pain nor ease; at one time he may lie on the ground, at another he may sleep on a couch; now he may live on vegetables, now on cooked rice of superior variety; sometimes, he may wear a patched quilt of rags, at others magnificent robes.

26. **Misc.** नीतिनिपुणाः connoisseurs of the conduct of human affairs; experts of the rules of life. नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Briefly speaking it is generally used for wisdom and prudence. यदि वा = अथवा. वा is an alternative conjunction meaning 'or'; its position is different in Sanskrit, being used either with each word or assertion or only with the last, but it is never used at the beginning of a

clause. वा added to यदि gives a greater force. When repeated वा has the sense of 'either—or', 'whether—or', स्तुवन्तु *v*. Imp. √स्तु 2 U. to praise. न्याय्यात्—न्याय्य is न्यायादनपेत not swerving from the right path; धर्मपथ्यर्थन्यायादनपेते Panini IV. *iv*. 92. The words धर्म etc. take the affix यत् in the sense of अनपेत=not apart from. धीराः—धियं बुद्धिमीरयन्ति विचारेण सर्वतःप्रवर्तयन्ति इति धीराः. (धीरो धैर्यान्विते स्वैरे बुधे क्लीबं तु कुङ्कुमे—*Medini*)=The wise."

Trans Let experts in the rules of conduct pass censure or award praise, fortune may come or go as it may list, death may come this day or be as far off as the next Yuga; but, for all that, the firm-minded do not swerve a step from the path of righteousness.

1. The student must mark the appropriateness of the author's bow to Siva before commencing his thoughts on Asceticism. It is an established fact that Siva is the father, propagator and master of the Yoga philosophy.

Misc. चूडा *f.* the hair on the top of the head. उत्तंसित put or worn (on the crest), made into an ornament. चारु *a.* charming, beautiful. चन्द्रकलिका *f.* bud-like moon, the digit of the moon. चञ्चत् – शिखा *f.* playing or flickering flame. (चञ्चन्ती=moving or quivering). √चञ्च् I P. to move, to tremble. विलोल *a.* frisking, bustling. काम *m.* = मदन the Indian Cupid, the god of love. शलभ *m.* moth. दशा *f.*—(*a*) wick ; (*b*) condition. स्फूर्जत् *pr. p.* √स्फूर्ज् I P. to thunder ; hence it means to grow. प्राग्भार *m.* a mass. उच्चाटयत् *pr. p.* removing, destroying. चेतःसद्मनि in the mental abode, in the house of the heart. चेतस् *n.* heart. सद्मन् *n.* a house. योगी one well-versed in the practice of योग or 'union'. Mrs. Annie Besant renders the word योग as 'harmony with the Divine Will'. विजयते—सर्वोत्कर्षेण वर्तते—shines pre-eminently. हर Siva. √जि with वि and परा takes the

Atmanepada. भास्वर *a.*= भासनशील √भास् 1 A. to shine takes the suffix वर(च्). Similarly we have स्थावर, ईश्वर, कस्वर from स्था, ईश् and कस्.

Here Siva is described as a lamp having for its flame the crescent moon, burning the the moth of Kama, and dispelling the darkness in the form of मोह. Kalidasa in the III Canto of his *Kumarasambhava* gives a very spirited and poetical description of Kama's destruction at the hands of Siva when that god of emotions, aided by his friend spring, tried to rope the lord of destruction in the charms of Parvati. Divested of its various mythological ramifications, the event boils down to this : out of the realm of riotous spring Beauty makes inroads into the heart of man ; love, young and rebellious, tries to shatter the whole super-structure of unnatural instinct-supression; all those appurtenances of the so-called civilization—everything that is opposed to instinct—, apprehensive of their fall, take up the cudgels and the longing is laid low.

Trans. Siva, the powerful lamp of knowledge, radiant with the quivering rays from the beautiful digit of the moon worn as crest-ornament, who burnt the moth of the fickle

Kama with ease, who shines tremulously at the top of the wick of bliss, and who dispels the mass of darkness of limitless stupor manifesting in the inner self,—(such Siva) reigns supreme in ths mental abode of the ascetics.

2. The Vedant philosophy teaches us that the acquisition of स्वर्ग itself is of very small importance when compared with मोक्ष (final absolution or emancipation of the soul) —the beatitude of the Christians.

Misc. उत्खात *p.p.p.* dug up, from √खन् 1 P. निधिशङ्कया thinking that there was a treasure beneath. क्षिति *f*. the earth. क्षियन्ति जना अस्याम्. ध्मात *p.p p.* fused, smelted. The word takes us to the world of the alchemist. धातवः *m. pl.* metallic ores, minerals. मन्त्राराधन = मन्त्रसिद्धि the attainment of the occult powers which Tantraically repeated *mantras* are supposed to bestow upon a man. श्मशाने—the cremation-ground is the venue of the occultists. काणवराटक *m.* a broken cowrie. (*Cf.* the vernacular फूटी कौड़ी). ध्मात *p.p.p* from √ध्मा to heat, to smelt. √ध्मा also means to enkindle fire by blowing into and to sound an instrument by blowing air into. अग्निं धमति ; शङ्खं धमति. तृष्णे सकामा भव—Here काम stands for कामपूर्ति. In Kalidasa, सकाम has a different mean-

ing: काम इदानीं सकामो भवतु (Sakuntala)=Let Cupid have his will (*i.e.* let him torture as he would).

Trans. I dug up the bosom of the earth thinking that there was treasure beneath; smelted the mountain ores; crossed the ocean (*lit.* the lord of rivers); assiduously humoured the kings; spent nights in the cremation-ground with my mind intent upon the accomplishment of spells; (still) I have not obtained even a broken cowrie. O Desire! be satisfied now.

3. **Misc**. क्षान्तम् we forgave. न क्षमया—not through forgiveness, but because we could not avenge the wrong done to us. गृहोचित We went without the pleasures of domestic life, not because we were contented but because we could not have them. सोढाः—We suffered from exposure to the sun, the wind and the rain, not because we had any soft corner for hard life, but because we could not afford shelter and comforts. ध्यातम्—Our mind was set not on the feet of Śiva but on wealth; thus, though we had to do all that the sages do, we have been balked of the fruit, for our heart was not in the doing.

Those who make a virtue of necessity

are open to get it hot and fast from Bhartrihari. Mr. Kale himself goes the wrong way when he says that "we went the wrong way", for we, poor souls, had no choice in our doings.

Gram. गृहोचितसुखम्—गृहस्योचितं सुखम्. तपन *m.* sun. वित्त *n.* wealth. अहर्निशम्—अहनि च निशायां च (द्वन्द्वः). वञ्चित *p p.p.* √वञ्च् 10 U. to deceive. वञ्चयते deceives. It also means to evade, to dodge : अहिं वञ्चयते.

Trans. We forgave—but not through forgiveness ; we gave up the comforts of the home—but not through contentment ; we suffered unbearable pain from cold, wind and sun—but did not practise penance ; day and night did we contemplate wealth—but not, with restrained vital airs, the feet of Siva. We did those very acts which the sages do ; but we were cheated of the fruit.

4. **Misc.** वयमेव भुक्ताः—desire (which was never satisfied) has consumed us. तप्ताः—tormented. वयमेव याताः—It is we (men) that have had our departure. In popular parlance we say that time passes ; but really time does not pass : it is eternal ; (so that while we have our *exit*s from this world,

time is still there. वयमेव जीर्णाः—decayed by old age.

Trans. It is we who are exhausted but not the pleasures; it is we who are done but not the penance; it is we who are gone but not the time; and (similarly) it is we who have aged but not the greed.

5. **Misc.** नाम *ind.* verily. ग्राह *m.* a shark. वितर्क *m.* misgiving, doubt; अस्मिन्कृते इदं भविष्यति न भविष्यतीति चेत्यादय ऊहाः—Ramarshi *v.* धैर्यद्रुमध्वंसिनी felling the trees of patience (on its banks). आवर्त *m.* an eddy. a whirlpool. तट *m.n.* the bank of a river. तस्याः पारगताः those that have crossed that river *i.e.* those that have subdued desire.

Trans. Desire is, indeed, a river with the objects of desire for its water; ruffled by the waves of greed; with sharks of passion and birds of misgivings; destroying the trees of fortitude; difficult to cross on account of whirlpools of illusion, very deep with its high banks of anxiety;—the great ascetics of purified hearts who have *m.* crossed it (the river) become happy.

6. **Misc** कन्दर *m. n.* cave. शकुन *m.* bird. It would be interesting to note that many of our omens are bird-omens; hence the Sanskrit

word for omen is शकुन. अङ्कशयाः resting on their laps. मनोरथोपरचितप्रासाद a palace conjured up by imagination, a figment of the brain, a castle in the air. क्रीडाकानन *n*, pleasure-garden. केलि *m. f.* sport.

Trans. Confidently resting on their laps, birds drink the tears of delight of the blessed dwelling in the caves of the mountains and meditating upon the Supreme Light. But the life of us who enjoy the pleasure of sport in the pleasure-gardens on the lake of the palaces conjured up by imagination—is merely being wasted.

7. **Miss.** कनक-कलश *m.* golden jar. उपमित *p.p.p.* compared to. श्लेष्मागार *n.* a vessel (full) of phlegm ; it would therefore be a 'spittoon' the other way about. करिवरशिरः-स्पर्धिन् *a.* rivalling the head of the elephant-king. क्लिन्न *a.* (क्लिद् 4 P. to be wet) wet, moistened, running (as an eye). कविजनविशेषैः by particular poets (as if Bhartrihari himself is not one of them!) गुरुकृतम् lionised, magnified, made much of.

Trans. The breasts, mere lumps of flesh have been likened to golden pitchers the mouth which is a receptacle of phlegm is likened to the moon; the hips moistened by the flow-

ing urine (are described as) vying with the head of a huge elephant. How the contemtible form (of a woman) has been glorified by a certain class of poets !

8. **Misc.** दाहात्म्य *n.* burning nature. दाहः स्वभावोऽस्येति दाहात्मा, तस्य भावः. मीन *m.* fish. बडिशयुत *a.* to which a fish-hook is attached. पिशित *n.* a piece of flesh, the bait. जटिल *a.* intertwined, complicated. गहन *a.* inscrutable, mysterious. 'The moth and the fish are not gifted with the faculty of discernment and they cannot perceive danger, but men, reasoning beings that they are, are ruined by their desires.'

Trans. Let a moth fall in the lighted fire not knowing its burning nature; let the fish through ignorance take the flesh with the bait; but even we that know better do not give up pleasures which are beset with a multitude of difficulties. Alas! how mysterious is the potency of infatuation !

9. **Misc.** The adjectives in the Nominative are to be construed with गेहिनी and those in the Instrumental go with शिशुकैः. शिशुकैः—शिशव एव शिशुकाः. क expresses pity: अनुकम्पायां कः (न्). विधुरा *f.* miserable; derived as विघटिता धूः कार्यभारो यस्याः सा—Ksira. विधुरः

पत्न्यपेते स्यात् क्लिष्टविश्लिष्टयोरपि—वैजयन्ती. जीर्ण adj. tattered. अम्बर *n.* clothing. क्रोशत् *a.* weeping from √क्रुश् 1 P. to cry, to weep. गद्गदगल *m.* husky throat. दग्धजठरस्यार्थे for the sake of the accursed belly. The word दग्ध is often used in this sense. Note the quotation from Suresvara Vartika in the commentary (*Cf.* the Hindustani idiom जले पेट की खातर.). मनस्विन् *a.* a high-souled person ; (not stiff-necked but self-respecting).

Trans. What high-minded person, for the sake of his accursed belly would say, 'Give me' with words broken and stuck in the choked throat, for fear of the rejection of his supplication ; if he did not see his wife (in a) poor, starving and therefore distressed (condition) with her rags ever tugged at by the hungry and crying children having piteous looks (or pinched faces) ?

10. **Misc.** विश्वेशितृ विश्वस्य ईक्षिता the ruler of the world. दौवारिकः. a door-keeper. द्वारे नियुक्तः = दौवारिक. अपरुष *a.* not harsh, kind hospitalble. शर्मन् *n.* happiness. निर्दौवारिक०—निर्गता दौवारिकाणां निर्दया उक्तयो यस्मात्, अत एवापरुषम्. यदि स्थित्वा द्रक्ष्यति in the Selections is bad construction. द्रक्ष्यसि gives some sense. निस्सीम शर्मप्रदम्—निस्सीमं शर्म प्रददातीति—conferring unbounded happiness.

समय: the proper time. रहस्यं—He (the master) is now engaged in confidential matters; *or* as Mr. Telang takes it—now he is private.

Trans. My heart, shun those at whose doors are heard the words, "It is not the time for you," "He is closetted (with his counsellors)," "The lord is in bed," "If you wait on and then see him, the master will be wroth," and resort to the mansion of the God, the lord of the universe, which has no harsh words of the guards and (is therefore) kind (hospitable = अपरुष) and is a giver of unbounded happiness.

11. **Misc**. आक्रान्त beset with, attended with. It must be taken with all the following expressions. शम *m*. renunciation. विभ्रम *m*. spcctive movements, amorous actions. मत्सरिन् *a*. malicious. व्याल *m*. serpent. अस्थैर्येण विभूतयः उपहताः—affluence is marred by inconstancy. जरसा = जरया both forms from जरा *f*.

Trans. Birth is beset with death, bright youth with age, contentment with greed, the bliss of tranquility with the dalliance of skilled ladies, virtues with jealous people, wood-land with reptiles, the rulers with the wicked, riches with impermanence: what is there that is not beset with something else?

12. **Misc.** आधि *m.* mental torment, anxiety. व्याधि *m.* bodily ailment, disease. विवृतद्वाराः to which a door has been opened, for which an entrance is effected. व्यापदः misfortunes. जातं जातम् every born being. विवश *a.* helpless. आत्मसात् करोति takes possession of. The suffix is साति (सात्). अनपत्यस्य जनस्य द्रव्यं राजसाद्भवति. A formation with साति is an *ind.* निरङ्कुश *a.* lawless, autocratic, despotic. (अङ्कुश *m.* is the 'goad' used for steering elephants.) Because they do not understand its inscrutable ways, the poets always level their guns against Providence. सुस्थिर *a.* immutable, danger-proof, permanent, stable, abiding.

Trans. The health of a person is ruined by hundreds of various ills, mental and physical, misfortunes throng in, where there is wealth, as if the doors were open, death must soon take possession of every individual born (because he is) helpless: what is there created by the uncontrolled Providence, that is stable ?

13. **Misc.** कल्लोल *m.* a big wave. महत्सूर्मिषूल्लोलकल्लोलौ—Amara. लोल *a.* unsteady, undulating, oscillatory, up-and-down संकल्पकल्पाः momentary, transient like thought; कल्प (प) is a suffix signifying a little less than,

almost equal to. घनसमयतडिद्विभ्रमाः—घनानां समयः, तत्र याः तडितः, तासां विभ्रमा इव विभ्रमा येषां ते. (For the poetic quality compare Tulsi: दामिनि दमक रही घन माहीं। खल की प्रीति यथा थिर नाहीं॥) पूग *m.* a multitude. उपगूढ *n.* embrace. विभ्रम *m.* flash.

Trans. Life is up-&-down like a wave, the glory of youth stays for a few days, things are (fleeting) like ideas, all enjoyments flash like the lightning of the rains and an embrace also by neck-clasp by the beloved does not last; (therefore) in order to cross the ocean of wordly dangers, rivet your mind on Brahman.

14. **Misc.** जरा *f.* old age. परितर्जयन्ती *f* threatening. Strictly it should be परितर्जयमाना. √तर्ज् of the tenth conj. being Atmanepadi. परिस्रवति *v.* oozes out, leaks out, gently disappears. भिन्नघट *m.* a broken jar. अहितमाचरति (people) act to the detriment of their well-being. That is, they fritter away their time and energy on things other than those conducive to the attainment of their salvation.

Trans. Old age stands threatening like a tigress, diseases strike the body like enemies, life flows like water from a broken jar; even then the world acts to its (own) detriment. How strange!

15. **Misc**. रम्य *a*. delightful. सामन्त (सम्यगन्तः समन्तः border, frontier. तत्र भवः सामन्तः) means a frontier king, a feudatory prince. विदग्ध—Primarily it means a ripe man, then a learned man. Then the sense bifurcates: (*i*) a man clever in affairs of the world; (*ii*) a man gifted with poetical powers (कविशक्ति), this is how Jagaddhara interprets the word in तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः—*Malati*. The student is referred to the quotation कृत्यवस्तुषु etc. in the Com. for the meaning 'clever'. परिषत् *f*. assembly. चन्द्रबिम्बाननाः moon-faced ladies (of the seraglio). उद्वृत्त *a*. ill-behaved; वृत्तमुत्क्रान्तः. निवह *m*. a collection. स्मृतिपथमगात् became a matter of memory *i e*. history. (The English expression would be 'to have fallen into oblivion' or 'to be consigned to limbo.')

Trans. That pleasing city, that great king, that circle of feudatory chiefs by his side, that assembly of the learned poets, those moon-faced ladies, that group of ill-behaved princes, those bards and those tales—bow to Time through whose all-powerfulness all these have become mere memories.

16. **Misc**. गृह *n*.—used here in a double sense: (*a*) house, and (*b*) a square (कोष्ठ) on a dice-board. नेयौ shiftable. लोलयत् *pr*. *p*. re-

volving. अक्ष *m.* dice, cubes. ज्ञः skilled reckoner. Some read काल्या meaning 'with Kali' the wife of Kala, which is decidedly a superior reading. Our Selections do not give Kala any playmate. फलक *n.* board. शार *m.* dice-piece.

The poet shows the mutability of human life by comparing man's existence on this globe to the short and undependable stay of the pieces on the dice-board. The god of death and his wife (the male and female personifications of the principle of Destruction) are engaged in their eternal game at dice: the world is their board, mortals the pieces, and day and night the two cubes. Man, in his folly and lack of prescience, lolls back in his chair and banks upon the "normal" three score-and-ten. Little does the poor creature know that his span of life is like the snuff of the candle and that like the snuff of the candle it goes out. Shakespeare also shows the Olympians at play:

As flies to wanton boys, are we to the gods,
They kill us for their sport.

Trans. In the dwelling where there were once many, there is now only one;

where there was only one, there were afterwards many and then at the end none; thus revolving the shiftable day and night as if they were two dice, Time, a skilled reckoner, plays with mortals as his dice-pieces on the board of this world.

17. **Misc.** अहरहः day by day. अत्यन्तसंयोगे द्वितीया. संक्षीयते *v.* lessens. √क्षि 4 A. व्यापार *m.* business, engagement, occupation. गुरु *a.* heavy, wearisome, exhausting. काल *m.* Time, *i.e.* the march or passage of time. त्रास *m.* fear or disgust. मोहमयी *f.* =मोहप्रचुरा. The affix मय(ट्) is used in the sense of 'excess' (प्राचुर्य). उन्मत्तभूतम्=उन्मत्तमिव. भूतशब्द उपमानवाची. The world appears mad to the poet. प्रमाद *m.* carelessness, indifference, जन्मजराविपत्तिमरणम् is a *Samahara* Dvandva. No aggregation is meant; all these catch the poet's eye individually. The comp. is *Samahara* according to the dictum सर्वो द्वन्द्वो विभाषैकवद्भवति.

Trans. Life diminishes every day with the rising and setting of the sun; (the passage of) time is not felt on account of occupation heavy with the burden of multifarious duties; disgust is not roused at seeing birth, old age, misery and death; the world has become maddened, as it were, at drinking the stupefying wine

of indifference.

18. **Misc.** परिमित *p.p.p.* limited. √मा 3 A. to measure. तस्यार्धस्य परस्य चार्धम्—Man's life is 100 years. Half of it (*i.e.* 50 years) is taken up by the nights: This leaves man's life to be only 50 years— all days. A quarter of this other half (*viz.*, $12\frac{1}{2}$ years) is passed in the first and the second childhood—infancy and old age—each. (In these calculations we don't take into account the nights as they are no better than vegetation, and the day is supposed to be of the usual twenty-fours. This makes the $12\frac{1}{2}$ years equivalent to 25 years for boyhood and for old age.) अपरम् is अन्यत् qualifying अर्धम्. Construe परस्य तस्यार्धस्यापरमर्धम् another half of that second half.

Trans. The full span of man's life is a hundred years; half of it goes in sleep (*lit.* night); half of the remaining half is taken up by childhood and old age; the rest is spent in servitude etc. accompanied by grief, separation and illness; whence can there be happiness to mortals in this life which is more fickle than a ripple.

19. **Misc.** कामरसिक *a.* delighting in enjoyments, eager for love. रसोऽस्यास्तीति रसिकः, ठन् suffix. संसारान्ते at the end of his worldly exis-

tence. वली—मण्डित—तनुः whose body is lined (decorated) with wrinkles. वलि, वली *f.* a fold, a wrinkle. *Cf.* Punjabi वल. विशति enters. यम-धानीयवनिका—यमस्य धानी (धीयतेऽत्रेति धानी—ल्युट्), सैव यवनिका (a curtain).

From his arrival into this world till his final exit, man acts through this life. Philosopher-poets of all lands and of all ages have viewed life as a drama and man as an actor who gets into and out of various skins from time to time. Cicero regarded "old age as the last scene in the great drama of life." Thus Schiller in his Puppet-Show of Life: "Here is the babe in his leading strings; Here is the boy at play; Here is the passionate youth with wings, Like a bird's on a stormy day......" Wordworth, in his mighty Ode, talking of the Child says that "The little Actor cons another part." On top of all these come the well-known lines of Shakespeare: "All the world's a stage, And all the men and women merely players: They have their exits and entrances: And one man in time plays many parts."

Trans. 'For a moment man is a boy, for a moment a youth, eager for love. For a moment he is bereft of wealth, for a moment

at the height of prosperity. Then with limbs worn out by old age, and with his person adorned with wrinkles, like an actor, he enters,' at the end of life, the curtained stage of death.

20. **Misc.** स्वस्थ at ease, *lit.* in its normal condition स्वेन = आत्मना तिष्ठति. अरुज *a.* free from disease (रुजा *f.*). अप्रतिहत *a.* unimpaired. कूपखनन *n.* sinking of a well. The last line is a proverb now (*Cf.* न कूपखननं युक्तं प्रदीप्ते वह्निना गृहे ।) and drives home the necessity of timely action far more strongly than the stable-locking injunction of the English.

Trans. While this body is sound and free from malady, while old age is afar off, while power of the senses is not undermined and while life is not yet run out—till then should a wise man make a strenuous effort for the good of his soul: what use is the attempt to sink a well when the house is (already) on fire?

21. **Misc.** पुलिन *n.*—'तोयोत्थितं तत्पुलिनम्'—Amara; a sandy bank left by receding water. ज्योत्स्ना *f.* moonlight. सुखासीन *a.* sitting at ease. आसीन *pr.p.* from √आस्. द्युसरित् *f.* the heavenly river. (Ganges has three beds (hence त्रिपथगा): in the heaven, on the earth, and in the under-world; and is called मन्दाकिनी, भागीरथी and भोगवती

respectively.) स्फार *a*. abundant, fully developed, matured. It is the moon That waxes (and wanes) and not the moon-light. There is a transference of epithet here. *Cf*. उदयोन्मुखचन्द्रिका—Malavika. आभोग *m*. expanse. उद्विग्न—विज् 6 A.—क्त, sad. अन्तर्गतबहुलबाष्पाकुलदशा—The tears referred to will be he expression of joy at seeing the Divinity face to face.

Trans On nights, when all sounds have subsided, sitting at ease somewhere on the banks of the celestial river whose surface is washed white by the dancing and full moon-beams, when shall we, worried by the extent of life here and uttering loudly 'Siva, Siva, Siva,' attain to that state wherein our inner self will be agitated by profuse, internal tears ?

22. **Misc.** शुचि *a*. fresh, pure, undefiled; here, sanctioned for the purpose of worshipofferings. विभो *voc*. O Lord. ध्येय *n*.—There are several points in the human body which have been marked out by the *Sastrakaras* as focuses for the Yogin's concentration. Of these नासाग्र and भ्रूमध्य are most prominent. ध्येय does not refer to विभु. क्षितिधर *m*. mountain. पर्यङ्क *m*. a bed. आत्माराम *a*. finding delight in self only and not outside it ; it also means self-pleased or contented. फलाशिन् *a*. frugivorous. स्मरारि *m*.—the enemy

of स्मर (काम). See Notes on sloka 1 of this Sataka.

Trans. Having bathed in the waters of the Ganges, having worshipped you, O Lord! with the sacred (*i.e.* sanctioned by the Sastra) flowers and fruits, having fixed my attention—sitting on a stone-couch in the cave of a mountain—on a worthy object of contemplation, when Shall I, O foe of Cupid,—delighting in my own self, living on fruits only and carrying out the words of my preceptor—by your grace, be relieved from the pain arising from service of men who have feet marked with the figure of a fish (मकर)?

23. **Misc**. हिंसाशून्य *a.* involving no injury to life. (To the layman vegetables did not seem to possess any life or soul.) व्याल *m.* cobra. Some read पशवः...सृष्टाः. स्थलीशायिनः lying on the ground; स्थली means a natural plot of land. संसारार्णवलङ्घनक्षमधियाम्—of those whose intellect can enable them to cross the worldly ocean. संसार एव अर्णवः, तस्य लङ्घने क्षमा धीर्येषां तेषाम्. Man has to thank his reason for his hard lot here. Beasts—creatures of instinct—live in clover : they have not to struggle for existence. Man finds it a tough job to keep the wolf from the door here. He can spare no thoughts for the hereafter.

Trans. The Creator has ruled air to be the food of serpents, which (food) involves no injury to life and which is easily obtainable ; animals living on land are satisfied with eating blades of grass ; but to men whose mind is capable of crossing the ocean of life, He has assigned a living in constant pursuit of which all (their) qualities come to an end.

24. **Misc.** पद्मासन *n.* is a particular posture in Yoga practices. योगनिद्रा *f.* a sleep of trance. Concentration of the mind on Brahman is here compared to sleep because the Yogin withdraws himself from the outer sensations. Not only our veteran Yogins, but seers, all the world over, with a mystical vein in them, have experienced these trances of "Fallings from us, vanishings". This from Wordsworth :

"the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul!"

(But notice that whereas Wordsworth brings in 'almost', in the Indian Yogin *all* the functions of human physiology stop—even the palpitation of the heart.) किं तैर्भाव्यम् will they ever be ? निर्विशङ्क *a.* without any fear. जरठ *a.*

old. कण्डूयन्ते tickle, scratch, rub gently. The verb drips with ecstacy and has lent itself to many poetical expressions out of the idyllic world of bucks and gazelles whom Kalidasa loved to describe. (Notice, for instance, मृगीमकण्डूयत कृष्णसारः in *Kumara*. and शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् in *Sakuntala.*)

Trans. Will those happy days (ever) be mine when, on the bank of the Ganges, having fixed myself in the पद्मासन posture on a slab in the Himalyas, and being in a trance (योगनिद्रा) while constantly musing on Brahman,—the old stags (growing) fearless will tickle their bodies (limbs) against mine ?

25. **Misc.** मातः, तात etc.—The vocatives are significant. अन्त्यः प्रमाणाञ्जलिः—This is the last salutation from the poet, for he says further down परे ब्रह्मणि लीये. प्रणामस्य अञ्जलिः इति. अञ्जलि is *mas*. युष्मत्सङ्गo – for, it is the body, formed of the elements, which is the *prima causa* of the practice of virtue which ultimately leads to the knowledge of Brahman. लीये √ली 4 A. merge, be obsorbed in. सुकृत *n*. virtuous deed.

This sloka would have been a most appropriate finale to the divers effusions of the myriad-minded poet, but we have yet to grapple with the census of the Yogin's relations.

Trans. O mother earth, O father wind, O friend light, O my good relation—water, and O brother sky! here do I fold for the last time my palms in salutation to you; all the trammels of delusion having been removed by the pure and refulgent knowledge resulting from the abundance of merit obtained on account of your company,—I unite with the Supreme Brahman.

26. **Misc.** **गेहिनी** *f*. wife. **गेहमस्या अस्ति इति. कुटुम्बम् अस्यास्तीति कुटुम्बी, ते कुटुम्बिनः** kinsmen.

Trans Fortitude his father, forgiveness his mother, peace his life-long wife, truth his friend, kindness his sister, self-control his clothes and the nectar of knowledge his food—tell me, O friend, whom needs the Yogin fear who has these relations.

1. **Misc.** ब्रुवाण *pr.p.* from √ब्रू 2 U. to speak, to explain. ज्ञाति *m.* relations, kinsfolk. आद्दत full of regard for; used actively. प्रासादसंस्थ *a.* staying in his palace. मदनैककार्यः whose sole object was love-making. मदन एकं कार्यं यस्य सः. प्रियासहाय *a.* accompanied by his beloved. प्रिया सहाया यस्य सः. विजहार *v.* amused himself. वि—√हृ to amuse oneself.

Construction. The first two lines are locative absolute used adverbially. नन्दः is the subject and विजहार the verb. The rest goes with नन्दः.

Trans. While the Buddha was preaching the Dharma there and his kinsfolk were showing their reverence for the Law, Nanda, whose sole object was love-making, stayed in his palace along with his wife and amused himself.

2. **Misc.** चक्रवाक *m.* sheldrake. समेत *p.p.p.* (√सम्, अं—इत) in the company of, accompanied by. प्रियार्ह *a.* worty of love, loveable. वैश्रमण= वैश्रवण Kubera, the lord of wealth. शक्र *m.* Indra. तत्स्थानहेतोः for the attainment of their abode (*i.e.* सलोकता). Some interpret it to mean 'because of her (*i.e.* Sundari's) presence'

This idea is, however, already expressed by तया समेतः in the first hemistich.

Trans. He, worthy of love, with his beloved like a sheldrake with its mate, thought neither of Kubera nor of Indra. How then could he [think] of the Law that leads to their abode (*viz.* heaven)?

3. **Misc.** लक्ष्मी *f.* = कान्ति *f.* loveliness. स्तम्भ *m.* obstinacy. गर्व *m.* pride दीप्ति *f.* lustre. मान *m.* vanity, sensitiveness.

Trans. She was called by three names: *Sundari* for her loveliness and beauty, *Manini* for her obstinacy and pride, and *Bhamini* for her lustre and vanity.

4. **Misc.** हास *m.* smile. द्विरेफः = द्वौ रेफौ वाचके स्तोऽस्य = भ्रमर bee. पीन *a.* (√प्याय् 1 A. क्त) plump. कोश *m.* calyx. भूयस् *a.* all the more, used as an *adv.* बभासे *v.* shone. √भास् 1 A., लिट्. पद्मिनी *f.* a lotus-lake. दिवाकर *m.* the sun. दिवा प्राणिनः चेष्टायुक्तान्करोति इति दिवाकरः.

Trans. She, a lotus-pond in the form of a woman, with her smile for swans, eyes for bees and plump breasts for the uprising lotuses shone all the more by her union with Nanda born in the solar dynasty and hence representing the sun.

5. **Misc**, अनुरूप *a.* corresponding to, worthy of. रूपमनुगतम् = अनुरूपम्.

Trans. In this world, Sundari had no peer among women nor Nanda had among men because of their exceedingly entrancing beauty and corresponding to it, their bearing.

6. **Misc.** देवता *f.* nymph, goddess. नन्दन *n.* name of the garden of Indra, the Elysium. नन्दीजनन *a.* the cause of joy. नन्दी *f.* joy. अतीत्य having surpassed, eclipsing. मर्त्य *m.* a mortal. अनुपेत्य not reaching, just missing, the standard of gods. अतीत्य, अनुपेत्य—इत्युभयत्र परावरयोगे चेत्यनेन सूत्रेणापौर्वकाल्येपि धातोः क्त्वा, तस्य समासे ल्यबादेशः। एवं तौ सृष्टौ यथा मर्त्यानतीतः, देवांश्च नोपेत इति तन्निष्ठे क्रिये न तु भूतधातृनिष्ठे। भूतधातृ *a.* Brahman.

Trans. They seemed to have been created by the Creator to excel mortals without approaching the standard of gods, (for) she was like a goddess moving in the Nandana garden and Nanda, the cause of joy to his family.

7. **Misc.** नतभ्रूः *f.*—नते भ्रुवौ अस्याः सा, she of arched eye-brows. द्वन्द्व *n.* couple. ध्रुवम् *ind.* indeed. विकल *a.*=विकलहृदय : dispirited, agitated, restless (*Cf.* Hindi बेकल); or better, take

it in its primary sense, deficient, maimed, here, 'in separation.' निषेवेत *pot.* √सेव् 1 A. preceded by नि it changes its स to ष.

Trans. If Nanda did not obtain that Sundari or if she of bent brows did not serve him, then, the pair, in separation will not be happy indeed like the night and the moon devoid (bereft) of each other.

8. **Misc.** कन्दर्प *m.* is मदन (Cupid) and रति his wife. In Indian sexology काम is the desire of man for woman and रति of woman for man. लक्ष्य *n.* target. लक्ष्यते इति लक्ष्यम्. प्रमोद *m.* delight. नान्दी *f.* joy. नीड *m. n.* nest, abode. प्रहर्ष *m.* happiness. तुष्टि *f.* satisfaction. पात्र *n.* vessel. अरंस्त dallied, sported, enjoyed. Aorist III person *sing.* from √रम् to enjoy. मदान्ध *a.* blind through intoxication (passion).

Trans. The couple, blind through intoxication, dallied, becoming, as it were, the target for काम and रति, a nest to hold delight and joy, and a vessel for pleasure and satisfaction.

9. **Misc.** परस्परोद्वीक्षणतत्पराक्षम्—परस्परस्य उद्वीक्षणे तत्परे अक्षिणी यस्य तत्—whose eyes were intent on gazing at each other. उद्वीक्षण *n.* looking. (उद् वि ईक्षण.) तत्पर *a.* intent. अक्षि *n.*

eye. व्याहृत *n.* (=व्याहार) conversation. सक्त *a.* engrossed. आश्लेष *m.* embrace. हृत *p.p.p.* removed. मिथुन *n.* couple. जहार *v.* लिट्, attracted each other. अङ्गराग *m.* bodily paint.

Trans. The twain attracted mutually, with their eyes busy in gazing at each other, minds lost in each other's talk, and their body paint rubbed off by their mutual embraces.

10. **Misc.** किम्पुरुष *m.* a mythical being with a human head and the form of a horse. Analysis: कुत्सितः पुरुषः. भाव *m.* affection. अभिविरेजतुः *v.* लिट् dual from √राज् to shine 1 U. with अभि and वि. आक्षिपत् *pr.p.* obscuring, eclipsing. *Cf.* आक्षिपन्तीमिव प्रभां शशिनः स्वेन तेजसा—Mb.

Trans. Attached through affection, they, shining like a Kinnari and Kimpurusha (couple), standing by the mountain spring, played about (sported) and looked charming while mocking at each other on account of the lustre of their form.

11. **Misc.** संभोग *m.* love. अरीरमत् enjoyed. *v. caus.* Aorist. √रम् with णिच् has the sense 'to enjoy carnally'. क्लम *m.* fatigue, languor, exhaustion. अन्तर *n.*=समय time. विनोदन *n.* sportive and amorous talk. अमीमदत् *v.* Aorist. delighted. √मद् 4 P. with the causal suffix णिच्.

Trans. Adding to each other's delight that couple enjoyed mutually and when exhausted, they delighted each other by amusing sportiyely.

12. **Misc.** विभूषयामास *v.* covered (her) with ornaments. Periphrastic perfect III person *sing.* सिषेविषु *a.* desirous of serving. सेवितुमिच्छुः. मृजा *f.* purity of skin, clear complexion.

Trans. Then, with the desire to serve her and not to add to her beauty, he decorated his beloved, for she was decorated by her own form and was an ornament to the ornaments.

13. **Misc.** धारय is *imperative* 3rd. per. *sing.* तावत् *ind.* while. दर्पण, *m.* a mirror. विशेषक *n.* ornamental painting on the forehead. कान्त *m.* lover, husband. बभार *v.* held लिट्. √भृ 1 U., 3 P.

Trans. Then giving a looking glass in his hands she said to her lover thus, "Held it before me while I do my painting on the forehead." And he held it.

14. **Misc.** श्मश्रु *n.* moustache. नेरीक्षमाणा *pr.p.* looking at, seeing. निश्वासवात *m.* air of (his) breath. चिकित्सयित्वा having dimmed. This sense is, however, not supported by usage of

even by lexicons. Some take it equal to विचिकित्स्य and explain 'suspecting (mischief)'. But this is not the acceptation of the word. √चिकित्स् with वि means to doubt. *Cf.* येयं प्रेते विचिकित्सा मनुष्येऽस्तीत्येके नायमस्तीति चैके—*Katha*. Besides, we have yet to come across √चिकित्स् without the prefix वि in the dubious sense of 'suspicion'. Conceding for a moment this suggested sense, how shall we set about the piece? Shall we leave out the innocent intermediary दर्पणस्य चिकित्सयित्वा and couple निश्वासवातेन (which is in the Instrumental and obviously goes with चिकित्सयित्वा) with the distant निजघान? What great lack of "ear" that would indicate and how inelegant the Sanskrit would be! How shall we re-concile the sand-wiched चिकित्सयित्वा then? Words move the sense forward and not revert it. Besides, such wanton shuffling (दूरव्यवहितान्वय) is permissible only when the sentence lends itself to no simple and natural construction. निजघान *v.* लिट् from √हन् 2 P. with नि; destroyed, incapacitated. निजघान. cannot be taken to mean 'laid aside', as some would like to, for Nanda continues to hold the mirror. Vide *Sl.* 20 पत्युस्ततो दर्पणसक्तपाणेः. दर्पणस्य निजघान = दर्पणस्य सम्बन्धि वैमल्यं निजघान, destroyed the lucidity of the mirror and not

the mirror itself. दर्पण, therefore, could not be the object here. And an object intended as "शेष" takes the षष्ठी. Other instances in point are: तस्यानुकरोति, तस्योपकरोति. See further our note on Sl. 16 page 29.

The point of the sloka is that Nanda was standing behind Sundari and holding up the mirror in front of her. She was feeling romantic and when she caught sight of his moustache in the mirror, she mischievously painted a moustache on her own face. Nanda saw the reflection and retaliated by blowing on the mirror. Its surface was dulled by the moist breath and it lost its power of reflecting images. Thus, Nanda *killed* the mirrorness of the mirror.

Trans. Then she, looking at the moustache of her husband, also painted her face in the same fashion. Then Nanda, having disfigured the looking glass by the (moist) air of his breath, incapacitated the mirror.

15. **Misc** चेष्टाललित *n.* (= ललितचेष्टा) graceful act, playful trick. शाठ्य *n.* naughtiness, roguery, जहास *v.* लिट् laughed. √हस् 1 P. किल नाम—both particles in the sense of 'अलीक', false, feigned. जिह्म *a.* crooked, crinkled. We have भृकुटि, भ्रुकुटि, भ्रूकुटि and भ्रकुटि—all meaning

a frown.

Trans She, on account of that graceful act of her husband and through his naughtiness laughed in her mind. And, since she must show herself to be cross with him, she crinkled up her eyebrows (*i.e.* frowned) at him.

16. **Misc.** चिक्षेप *v.* threw. लिट् from √क्षिप् 6 P. कर्णोत्पल *n.* ear-lotus. अंस *m.* shoulder. सव्य *a.* right (hand); from it comes the Punjabi word 'सज्जा.' Elsewhere सव्य means the left (hand). Moreover, if the left hand is meant, the adjective 'मदालस' would have little significance. It would be quite appropriate, if it could qualify the right hand; for 'मद' would surely dull the active (दक्षिण) right hand. मदालस *a.* languid through love. पत्राङ्गुलि *f.* is not fingers tender like leaves, but the ornamental paint-powder that she has already applied to her face. Otherwise 'तामेव' would lose all force. Which leaf-like finger does this pronoun refer to? There has been no talk about a finger or fingers. Moreover, it is not 'पत्र' which is recognized as a standard of tenderness but पल्लव or किसलय. To crown all this, Amara reads पत्राङ्गुलि —see commentary—in the sense of a leaf-like ornamental paint. The student should note that 'पत्राङ्गुलि' does not mean the paint-stick.

अर्धनिमीलिताक्ष *a.* with eyes half closed. Sanskrit poets can very seldom deny themselves this tell-tale phrase while describing the languor of emotion. But we cannot reconcile the 'अर्ध' here; for Nanda instinctively closes his eyes (and not half-closes them) to save them from the powder that she throws at him. वक्त्र *n.* face. विनिर्दुधाव moved. लिट् from √धू to shake; with वि and निस् it means to shake off.

The import of the stanza is that Sundari wanted to punish Nanda for his mischief. She attempted to hit his face with a flower pulled from her ear; but as her hand was enervated by passion, it missed its mark and touched Nanda's shoulder. Thus foiled in her attempt, Sundari rubbed off the paint-powder on her face and threw it at his face, when Nanda closed his eyes.

Trans. She threw the ear-lotus on his shoulder by her right hand languid through love, and threw that very (तामेव) paint-powder at his face with half-closed eyes.

17. **Misc.** चलत *a.* moving. योक्त्रित *a.* fastened, put on. योक्त्रं सञ्जातमस्य इति योक्त्रितः. योक्त्र *n.* a cord, a rope. नूपुर *m.* anklet. नखप्रभा *f.* the lustre of her nails. उद्भासितर *a.* more brilliant. नलिनोपम *a.* resembling lotuses. मूर्धन् *m.* head. नाम *ind*

indeed. ननाम *v.* bowed, लिट्. √नम् 1 P.

Trans. Then Nanda, out of fear, did indeed bow his head at the lotus-like feet of his beloved which had tremulous anklets on them and whose toes looked all the more brilliant on account of their nails.

18. **Misc.** मुक्त *p.p.p.* loosened. उन्मिषित *a.* peeping, coming into view, being exposed. अनिल *m.* wind, अवभग्न *p.p.p.* broken, felled, pulled down. नाग *m.* = तमाल, name of a tree.

Trans. With his head peeping over the fallen flowers he appeared, as he conciliated his mistress, like a Naga tree broken down on the golden dais by the wind on account of its excessive burden of flowers.

19. **Misc.** स्तनोद्वर्तितहारयष्टिः with the strings of her necklace dangling (loosely) from her breasts. स्तन *m.* breast. उद्वर्तित dangling swinging, hanging. यष्टि *f.* string. उत्थापयामास raised up. निपीड्य having clasped, hugged, embraced, pressed (hard). दोर्भ्याम् *inst. dual.* from दोस् *m.* arm. साचीकृत *a.* turned aside. उच्चैस् *ind.* loudly. उद्वर्तित *p.p.p.* caus. of वृत्. with उद्. Here it means rolling.

Trans. She, with the strings of necklace dangling loosely from her breasts clasping

him raised him up and saying, " To what state have you been reduced ?" laughed loudly with her ear-rings hanging across her face.

20. **Misc.** मुहुर्मुहुस् *ind.* again and again, repeatedly. दर्पणसक्तपाणि *a.* whose hand held the mirror. वक्त्र *n.* face. अवेक्षमाण *pr. act. part.* looking. आर्द्र *a.* wet. तमालपत्र is not a Tamala-leaf, as some would like to take it, but a dark ornamental mark on the cheek. Amara reads तमालपत्र तिलक, चित्रक and विशेषक as synonyms, but in fact they signify different kinds of तिलक. Mark the comment of Kshira-Svamin—इत्थं तिलकभेदा एते, पर्यायत्वं त्वदूरविप्रकर्षात्. That this is the only meaning is proved beyond doubt by the सतमालपत्रं मुखम् of the next sloka. समापयामास. *v.* Periphrastic Perfect; finished.

Trans. Then looking again and again at the face of her husband who was holding the looking glass in his hand, she finished the painting on her face whose surface was moistened by a dark ornamental mark (तमालपत्र).

21. **Misc.** ताम्राधरौष्ठ *m.* copper-red under-lip. ताम्र copper. अधर *m.* lower, nether, under (especially with ओष्ठ=lip). ताम्रोऽधरौष्ठौ यस्य तत्. We can also say अधरोष्ठ. निकुर *m.* the hair of head. Some evolve it on the lines of चिक्कण and translate 'glossy'—a meaning unknown

even to the lexicographers . आयत *p.p p.* आ √यम् 1 P. reaching. चिकुरायताक्ष *a.* with eyes touching the tuft of her hair (*i.e.* very large and long eyes). रक्त *a.* red. अधिकाग्र *n.* foremost part, tip. द्विरेफ *m.* black bee. शैवल *n.* moss. *Cf.* Multani सेवाल. आबभासे *v.* shone, लिट्.

Trans. Here face with its *tamalapatra*, coppery underlip, eyes touching the tuft of hair shone like a lotus with its moss, blood-red tip and the settled bees.

22. **Misc.** बिभ्रत् *pr.p.* holding. √भृ 3 P. साक्षिन् *a.* witness. मण्डन *n.* decoration, toilet. अवेक्षण *n.* looking. केकराक्ष *a.* *lit.* squint-eyed, side-(oblique) glance. ललत् *pr.p.* graceful. Nanda was so lost in her that he forgot himself and held on the mirror that had long ago served its purpose.

Trans. Then Nanda, respectfully holding the mirror which had witnessed her decoration and looking with a side-glance at her painting, saw the face of his sporting beloved.

23. **Misc.** कुण्डल *n.* ear-ring. आदष्ट *p.p p.* touched, from √दंश् 1 P. to bite, to sting. कारण्डव *m.* a variety of swans. आक्लिष्ट *p.p.p.* pressed. अरविन्द *n.* lotus. भूयः greater, all the more.

Trans. Then Nanda, looking at his beloved's face, its painting at the end being touched by the ear-rings and thus appearing like a lotus pressed by *Karandava* birds, [Nanda] became a still greater source of delight to his beloved.

24. **Misc.** विमान *m.* *n.* (*i*) a balloon, a heavenly car (moving through the skies) and (*ii*) a palace (with seven stories). विमानकल्प *a.* resembling an air-plane. विमानाद् ईषदूनो विमानकल्पः. कल्प(प्) is a suffix. विमानगर्भ *m.* the interior of his skyey palace. ननन्द *v.* लिट्, rejoiced, was happy. तथागत *m.* the Buddha. तथा सत्यं गतं ज्ञानं यस्य स तथागतः. भैक्ष *n.* alms, begging. भिक्षाणां समूहः = भैक्षम्. अण् suffix. वेश्मन् *n.* palace, mansion.

Trans. While Nanda thus amused himself in the interior of his (seven-storied) palace which looked like an aerial car, the Buddha whose time for begging had arrived, entered his (Nanda's) mansion for alms.

25. **Misc.** अवाङ्मुख *a.* with face down-cast; अवाक् मुखं यस्य सः. निष्प्रणय *a.* devoid of affection; निर्गतः प्रणयो यस्मात् सः. तस्थौ *v.* stood. प्रेष्यजन *m.* servants, attendants. प्रमाद *m.* negligence, carelessness, inattention. अथो *ind.* and अथ *ind.* both mean 'and'.

Trans. He stood at his brother's house just as (he would) at another's—with down-cast looks and devoid of attachment; and went away from there without getting any alms because of the inattention of the servants.

26. **Misc** पिपेष *v.* लिट्. √पिष् 7P. to grind, to pound. अङ्गविलेपन *n.* paste for the body (वटना of the Punjabis). अङ्गना woman. वासस् *n.* clothes, garments. अवासयत् *v* scented, perfumed. √वास् 10 U. to scent, to perfume. अयोजयत् *v.* prepared, made ...ready. जग्रन्थुः *v.* wove, wreathed. √ग्रन्थ् 9 P. to weave. सुरभि *a.* sweet-smelling, odorous, fragrant. स्रज् *f.* garland.

Trans. For, someone pounded powders for the body, another woman perfumed clothes, another prepared bath, and others wreathed fragrant garlands.

27. **Misc.** भर्तृ *m* master. चरन्ती *f.* obeying. क्रीडानुरूप *a.* becoming the enjoyment. क्रीडाया अनुरूपम्. ललित *a.* charming, sportive. नियोग *m.* order. ददृशुः saw, espied. नियत *a.* definite, earnest; used here as an *adv.* मनीषा *f.* desire. मनस ईषा.

The servants were busy with their duties and did not see the Buddha coming and going. But perhaps it was the intention of

the Buddha that none should notice his visit and he had rendered himself invisible through Yoga.

Trans. Therefore, carrying out the master's order which was sportive and became the enjoyment, none of the ladies saw the Buddha; or such was, surely, the desire of the Buddha.

28. **Misc.** हर्म्य *n.* mansion. हर्म्यं धनिनां वासः—Amara. पृष्ठ *n.* top. गवाक्ष *m.* window. गवामिवाक्षीणि यत्र स गवाक्षः. प्रणिधाय throwing (glances =चक्षुः). विनिष्पतत् *pr.p.* going out. सुगत *m.* the Buddha. पयोद *m.* पयो ददातीति, cloud. गर्भ *m.* the inside, middle or interior of anything. In a compound, and used ablatively, it means "out of the heart of" or simply 'out of'. दीप्त *a.* bright. अर्क *m.* the sun.

Trans. But a woman, standing on the top of the palace and casting her eyes through the window saw the Blessed One going away like the blazing sun out of the heart of a cloud.

29. **Misc.** गौरव *n.* honour, regard. अर्हत् *m.* the Buddha. अर्हता *f.* worthiness. विवक्षु *a.*=वक्तुमिच्छु desirous of speaking. आचचक्षे *v.* लिट्. spoke. √चक्ष् 2 A. to tell.

Trans. Then thinking of her lord's great regard for him (तत्र) and through her own devotion and the worthiness of the Buddha, she stood before Nanda desirous of saying something; and with his permission spoke as follows :

30. **Misc.** अनुग्रह *m.* favour. शङ्के *v.* I guess, I am afraid. नः *gen. pl.* of अस्मत्, our. गिर् *f.* words of welcome. आसन *n.* seat. भूयः again.

Trans. I think that His Holiness the Guru entered the house only to do us a favour; but receiving no alms, no words of welcome, nor a seat, he goes away again as if from an uninhabited forest.

31. **Misc.** सत्कार *m.* hospitality, attention. प्रयाण *n.* departure. चचाल *v.* लिट्, shook, trembled. चित्राभरण०—चित्राणि आभरणानि अम्बराणि स्रजश्च यस्य सः. चित्र *a.* bright. आभरण *n.* ornament. अम्बर *n.* dress. धूत *p.p.p.* shaken.

Trans. Hearing of the great sage's entry into the house and (again) departure without welcome (hospitality), he who had donned shining ornaments and clothes and garlands trembled like the Kalpa- (heavenly) tree shaken by the wind.

32. **Misc.** अञ्जलि *m.* folded hands. कान्ता *f.* beloved, wife. ययाचे *v.* begged. √याच् 1U.

Trans. Then joining his hands like a lotus bud on his head, he asked his beloved for leave to go, saying, "I want to go to salute the Guru. Herein (*i.e.* in this affair) it becomes you to allow me."

33. **Misc.** वेपमान *pr.p.* trembling. परिषस्वजे embraced, clasped. लिट् from परि √स्वञ्ज 1A to embrace. परिसस्वजे is a misprint in the Text. शाल *m.* a tree species. समीरित *p.p.p.* stirred. प्लुत (√प्लु—क्त) overflowing with √प्लु 1A. to float. लोल *a.* rolling. निश्वस्य having sighed.

Trans. She clasped him trembling as a creeper stirred by the wind clasps a *Sala* tree, and gazing at him with rolling eyes swimming with tears, said to him with a long sigh :

34. **Misc.** यियासु *a.* = यातुमिच्छुः desirous of going. अर्हामि *v.* am entitled to, have a right to. पीडा *f.* interference, obstruction. एहि *v. imp.* (आ—इहि) come. √इ 2 P. to go. विशेषक *m. n.* the *tilaka*, paint.

Trans. It is not meet for me to hinder you in the performance of your duty anxious as you are to go and see the Guru. Go, my lord, but return quickly before the paint is dry.

35. **Misc.** दीर्घसूत्र *a.* working slowly.

दीर्घं सूत्रं व्यवस्थाऽस्य इति. पातयेयम् *v. caus. pot.* शयित (√शी—क्त) asleep. कुच *m.* breast. विबोधयेयम् *v. caus. pot.* I should awaken (you). आलपेयम् *v. imp.* आ√लप् 1 P. to speak to.

Trans. Should you however delay (in your return) I shall inflict a huge punishment upon you. I shall wake you up again while you are asleep by means of my breasts and won't talk to you.

36. **Misc.** आश्यान *a.* dry. अनाश्यान *a.* wet. From √श्यै to dry. नि√पीड् 10 U. to hug. आर्द्र *a.* wet, moist. त्वरित *a.* speedy; here used adverbially.

Trans. But if you return to me quickly before the paint is dry, I shall clasp you with my unadorned arms with the unguent still wetch them.

37. **Misc.** वेणु *m.* is first 'bamboo' and then 'flute'. Analogical is the evolution of वंश *m.* 'bamboo' and 'flute'. स्वन *m.* sound. वेणुस्वना *f.* a woman whose voice is as tremulous and liquid as that of the flute. वेणोः स्वनः वेणुस्वनः, वेणुस्वन इव स्वनो यस्याः सा. जगाद *v.* spoke, from √गद् 1 P. to speak, लिट्. चण्डी is an epithet of दुर्गा (which itself is an epithet of पार्वती) and represents the female personification of wrath. It means 'a

passionate or angry woman' and is commonly used as a term of endearment applied to one's mistress. चण्डि is *voc. sing.*

Trans. He, thus embraced and addressed (asked) by her of flute-like (*i.e.* trembling) voice, spoke, "I will do it. Leave me, O irascible lady, before that Guru of mine goes far off."

38. **Misc.** अनुरूप *a.* fit, proper वपुस् *n.* appearance. मानस *n.* mind. मन एव मानसम्.अण् suffix. Similarly we have रक्षः—राक्षसः, मरुत—मारुतः, प्रज्ञः—प्राज्ञः

Trans. Then he, released from her arms covered with sandal-paste from (their contact with) her breasts—and not from her mind—, putting off the clothes fit for love-making put on an appearance proper for offering hospitality.

39. **Misc.** प्रयात *pr. p.* going. प्रदध्यौ *v.* watched, gazed uponn. लिट्. √ध्यै 1. P. to think. प्रध्यान *n.* contemplation. शून्य *a.* listless, blank, lack-lustre, bleak. स्थित *a.* stony. निश्चल *a.* motionless. स्थितोच्चकर्णा *f.* one with ears pricked up—(*lit.* raised and unmoving). व्यपविद्ध *p.p.p.* dropped वि—अप—विद्ध. √व्यध् 4 P. to pierce, preceded by अप or वि and अप means to cast away. *Cf.* अपविद्धगदो बाहुः—

Kumara. शष्प *n*. young grass. भ्रान्त (√भ्रम्—क्त) wandering. भ्रान्तमुखी *f*. one with the face turned (towards).

What a beautiful word-picture !

Trans. With eyes which were bleak and stony and motionless from brooding, she watched her lover going away, just as a doe with her ears pricked and the face turned and the tender grass dropping from her (mouth) watches the stag wandering away.

40. **Misc**. दिदृक्षा *f*. the desire to see. द्रष्टुमिच्छा. आक्षिप्त *p.p.p*. distracted. प्रयाण *n*. march, gait त्वरे *v*. लिट्, hastened, speeded up. √त्वर् 1 A. निवृत्त *p.p.p*. turned back. करिन्—करोऽस्यास्तीति, elephant. कर *m*. trunk of an elephant. लडत् *a*. sportive. करेणु *f*. a female elephant.

Trans. Nanda with a mind distratcted by his desire to see (the sage) quickened his steps. But with his eyes turned back he went slowly (looking) at her like an elephant gazing at a playful cow-elephant.

41. **Misc**. शात *a*. (शो 4 P. to reduce—क्त) slender. The other form is शित. उदर *n*. *lit*. the belly, *here* waist. शातोदरी *f*. a woman of a slim waist. पीन (प्याय्—क्त) fat, plump.—पयसो

धर इति पयोधरः breast. धरतीति धरः. पचाद्यच्. ऊरु *m.* thigh. रुक्म *n.* gold. दरी *f.* cave. अद्रि *m.* mountain काक्ष *m. n.* Side-long glance. कुत्सितम् अक्षम् (इन्द्रियम्) इति काक्षः. *Cf.* Bhatti—काक्षेणानादरेक्षितः. ततर्प *v.* लिट्, was satisfied. √तृप् 4 P. to be gratified, to be satiated.

Trans. Looking with a side-long glance at Sundari who with her slender waist, rising breasts and thighs resembled a golden cave of a mountain, that Nanda was not satisfied like one drinking water with (out of) one hand.

42. **Misc**. बुद्धगत *a.* for the Buddha. चकर्ष *v.* लिट्, dragged, pulled, tugged, drew. √कृष् 1 P. भार्या wife. भ्रियत इति. ण्यत् (य) suffix. अनिश्चय *m.* hesitation, indecision, fix, irresolution. तुरन् *pr.p.* moving. √तुर् is जुहोत्यादि; but here it is used as भ्वादि. न ययौ न तस्थौ—Kalidasa made the phrase immortal by using (it in describing in his *Kumara* V. 85) the beautiful indecision of Parvati. It is instructive to compare the present sloka with its parent.

Trans. Reverence for the Buddha tugged him forward, love for his wife tugged him back again; like a royal swan pressing forward on waves, from irresolution he neither went away nor stood still.

43. **Misc.** अदर्शनमुपगतः—having gone out of (her) sight. अवततार *v.* descended. अव—√तॄ P. लिट् तूर्णम्. *adv.* very quickly. नूपुर *m. n.* anklet. निस्वन *m.* sound. ललम्बे *v.* hanged on, delayed. √लम्ब् 1 A.—लिट्.

Trans. When he had gone out of her sight he at once came down from the palace but catching the sound of the anklets he again hanged on, being captivated in the heart.

45. **Misc.** काम *m.* passion, lust. It is also an epithet of मदन (Cupid). निगृह्यमाण *pr.p.pas.* held back. कृष्यमाण *pr.p.pas.* dragged forward. जगाम *v.* went, from √गम् to go, लिट्. विवर्त्यमान *pr. p.* writhing, struggling. प्लव *m.* raft, boat. प्रतिस्रोतस् against the current. आपगा *f.* river. अपां समूहः = आपम्, तेन (सह) गच्छति इति.

Trans. Held back by his love of passion and drawn forward by his leaning for the Law, he went on writhing with pain like a boat going on a river against the stream.

45. **Misc.** क्रम *m.* step, stride. दीर्घतम *a.* *superlative*, fullest, longest (of which he was capable). प्रचक्रमे *v.* stepped forth, set out. लिट्. √क्रम् 1 P. with प्र or उप takes the Atmanepada in the sense of 'to begin' स्वजेय *v. pot.*

I may embrace. √स्वञ्ज् 1A. विशेषकं प्रियं यस्याः सा प्रियविशेषका, विशेषकप्रिया वा. 'प्रिय' may optionally form the last member of a Bahuvrihi comp.

Trans. He stepped forth with longest strides thinking that the Guru must not have somehow gone (very far) and also wanting to embrace his beloved, to whom the painting on the forehead (Viseshaka) was dear, while the paint was still wet

46. **Misc.** पथि *loc. sing.* from पथिन् *m.* way, road, path. मुक्तमानम्—मुक्तो मानो येन, तम्, who had given up (the desire for) respect. गताभिमानम्—गतोऽभिमानो यस्य, तम्—who was free from arrogance. Some read तथागताभिमानम् and translate—who was respected as तथागत. दशबल—दश बलानि यस्य स दशबलो बुद्धः who possessed ten powers. They are दान (charity), क्षान्ति (forbearance), शील (character), वीर्य (virility), ध्यान (contemplation) शान्ति (tranquillity), बल (strength), उपाय (requisite means), प्रणिधान (concentration), and ज्ञान (knowledge). विलम्बना *pr. p.* delaying (in the way). ध्वज *m.* standard, banner. अनुयान *n.* march. ऐन्द्र *a* = इन्द्रस्य अयम् ऐन्द्रो ध्वजः. अर्च्यमान *pr. p. pas.* being worshipped.

Trans. Then, on the way, he saw the Bud-

dha who had given up (the desire for) respect; who, though in the city of his father, was thus free from arrogance, and who was delayed and worshipped on all sides like the flag of Indra during the march.



THE STORY OF DEVASMITA

1. **Misc.** विश्रुत *p.p.p.* famous, well-known. विशेषेण श्रूयते स्म. आख्या *f.* name.

Trans. There is a city in this world, the far-famed Tamralipti; and in that city there was a very rich merchant named Dhanadatta.

2. **Misc**, विप्र *m.* Brahmana. विशेषेण प्राति=पूरयति कर्माणि इति विप्रः. संघाट्य having gathered together. घटादयो मित इति मित्त्वाद्ध्रस्वत्वं कुतो नेति चेच्छृणु—घट संघाते इति चौरादिकस्येदं रूपम्। प्रणत *p.p.p.* bowing to. प्र—नत. अचिरात् *ind.* before long.

Trans. And he, being childless, assembled many Brahmanas and said to them with due respect, "Take such steps as will procure me a son before long."

3. **Misc.** ऊचुः—they spoke, दुष्कर *a.* difficult. साधयन्ति *v.* accomplish. श्रौत *a.* as laid down in the Scriptures. श्रुतिविहितम्. कर्मन् *n.* ritual, ceremony. द्विज *m.* a Brahmana. द्वाभ्यां जन्मसंस्काराभ्यां जात इति.

Trans. Then those Brahmanas said to him, "This is not at all difficult; for, Brahmanas can accomplish all things in this world by means of ceremonies enjoined in the scriptures.

4. **Misc.** अन्तःपुर *n.* harem, zenana. अन्तः स्थितं पुरम् = अन्तः पुरम्. योषित् *f.* a woman, wife. पञ्चोत्तरम्—पञ्च उत्तराणि अधिकानि यत्र तत्। अपुत्रकः = अविद्यमानः पुत्रोऽस्येति. कप्समासान्तः. The other form is अपुत्रः.

Trans. (*An instance:*) In the days gone by there was a king who had no son; and he had a hundred and five wives in his harem.

5. **Misc.** पुत्रीयया पुत्रकाम्यया इष्टिः पुत्रीयेष्टिः *f.* a sacrifice performed with the desire for male issue. अशेष *a.* (Vedic) without descendants or offspring. नूतनेन्दूदयः (नूतन new, इन्दु moon, उदय rise) the rising of the new moon. दृश् *f.* eye.

Trans. And by means of a sacrifice to obtain a son, there was born to him a son named Jantu, who was like the rising of the new moon to the eyes of his issueless wives.

6. **Misc.** पर्यटत् *pr.p.* crawling. पिपीलिका *f.* ant. कातर *a.* distressed; afraid, frightened. जानु *n.* 'knee' and ऊरु *m.* 'thigh'. मुक्तचीत्कार though occupying the first place in the compound has to be translated last. पाठक्रमादर्थक्रमो बलीयान्.

Trans. One day, an ant bit the boy on the thigh as he was crawling about on all fours. He was very much frightened and set up a huge roar.

7. **Misc** तुमुल *a.* tumultuous, confused. Amara reads it as a synonym for रणसङ्कुल tumult of battle. चक्रन्द *v.* लिट्, cried out. √क्रन्द् to cry out, to weep. आक्रन्द *m.* weeping, hullabaloo. प्राकृत *a.* a vulgar man, an ordinary mortal. प्रकृतौ भवः, गुणासंस्कृतः one who has received no culture.

Trans. Then the whole harem was full of confused lamentation, and the king himself wailed out "My son, my son" like a common man.

8. **Misc.** √समाश्वस् 2 P. to console, to cheer up. अपास्त *p.p.p.* (अप-अस्त) removed. एकपुत्रता *f.* the lot of having an only son. It was and still is (*Cf.* एक पुत्र की माँ अन्धी होती है) regarded as misery in disguise.

Trans. The boy was soon comforted, the ant having been removed, and the king condemned the lot of his having only one son as the cause of all his grief.

9. **Misc** परिताप *m.* affliction. उपाय *m.* means, way, expedient. पप्रच्छ *v.* लिट् asked. √प्रच्छ् 6 P. to ask.

Trans. And in his affliction he asked the Brahmanas if there was any expedient by which he might obtain a large number of sons.

10. **Misc.** वह्नि *m* Fire. हूयते *v. pass.* will be offered. √ हु 3 P. to pour into fire, to offer.

Trans. They answered, 'O king, there is one way open to you: slay this son and offer all his flesh to the Fire.

11, 12. **Misc.** घ्राण *n.* smell, राज्ञी a queen, the wife of a king. होम *m.* a burnt offering. Oblations are offered to gods by throwing ghee into the consecrated fire. It is one of the five daily Yajnas (पञ्चयज्ञ) to be performed by a Brahmana and is called देवयज्ञ.

Trans. 'By inhaling the smell of that sacrifice all the wives will obtain sons.' Hearing that the king had the whole ceremony performed as they directed, and (12) obtaind as many sons as he had wives. So, for you too we can obtain a son by a burnt offering.'

13. **Misc.** क्लृप्त *p.p.p.* fixed, settled. Elsewhere क्लृप्त means cut off, pared off: क्लृप्तश्मश्रुः, क्लृप्तनखः. दक्षिणा *f.* a present or gift to Brahmans (at the completion of a religious rite, such as a sacrifice).

Trans. When they had said this to Dhanadatta, the Brahmanas, after a sacrificial fee had been fixed upon, performed a

sacrifice; then a son was born to that merchant.

14. अभिधान *n.* name. ववृधे grew up. √वृध् 1A. अन्विष्यति *v.* अनु √इष् 4P. to look out for, to seek

Trans. That boy, called Guhasena, gradually grew up (to man's estate). Then his father Dhanadatta began to look about for a wife for him.

15. **Misc.** व्यपदेश *m.* pretext. स्नुषा *f.* daughter-in-law. समम् *ind.* along with. द्वीपान्तर *n.* another island (country). द्विर्गता आपो ऽत्र इति द्वीपम्. अन्यद् द्वीपं द्वीपान्तरम्. वणिज्या *f.* वणिजो भावः कर्म वा (दूतवणिग्भ्यां च) यत् प्रत्ययः.

Trans. Then his father went with that son of his to another country (*lit.* island), on the pretence of traffic, but really to get a daughter-in-law.

16. **Misc.** वणिग्वर *m.* eminent merchant. कृते *ind.* for; for the sake of.

Trans. Then he asked an eminent merchant, of the name of Dharmagupta, to give him his daughter named Devasmita for his son Guhasena.

17. **Misc.** आ √लोच् 1A. to reflect, to per-

ceive. वत्सल *a.* fond of. वत्स takes the तद्धित suffix (ल)च्. दूर *a.* distant.

Trans. But Dharmagupta who was tenderly attached to his daughter, did not approve of the connexion, reflecting that Tamralipti was very far off.

18. **Misc.** बन्धुत्यागैकनिश्चया *f.* बन्धूनां त्यागे एको निश्चयो यस्याः सा with her mind made up to leave her relations.

Trans. But when Devasmita beheld that Guhasena, her heart was immediately attracted (touched) by his virtues (qualities), and she was set on leaving her relations.

19. **Misc.** ययौ went. √या 2 P. to go. लिट्. मुखेन by means of. संकेत *m.* is an appointment made by a mistress or a lover. The English called it 'tryst' and the French word (commonly used in English in wider senses, and pronounced *rawndevoo*) is 'rendezvous'. प्रिय *m.* lover.

Trans. And so through a confidante she made an assignation with him, and went away from that country with her love and his father.

20. **Misc.** मिथः *ind.* mutual, reciprocal. पाश *m.* bond, tie. जायापत्योः—of the husband

and the wife. जाया wife. तज्जायाया जायात्वं यदस्यां जायते पुनः—श्रुतिः. Husband and wife= दम्पती, जम्पती and जायापती.

Trans. When they reached Tamralipti they were married, and the minds of the young couple were firmly knit together by the bond of mutual love.

21. **Misc.** अस्तम् *ind.* death. अस्तम् is used here in the sense of अवसान. यदृच्छया incidently. या इच्छा=यदृच्छा. Irregular formation. *Cf.* यदृच्छालाभसन्तुष्टः, मुनिर्यादृच्छिको भवेत्.

Trans. Then Guhasena's father died, and he himself incidently was urged by his relations to go to the country of Kataha.

22. **Misc.** ईर्ष्या *f.* jealousy. अन्यस्त्रीसङ्ग *m.* attachment to other ladies. कामम् *ind.* exceedingly.

Trans. But his wife Devasmita was too jealous to approve of that expedition, fearing exceedingly that he would be entrapped (enticed) by some other she

23. **Misc.** कर्तव्यनिश्चल *a.* determined to do his duty. मूढ *p.p.p.* bewildered, perplexed.

Trans. Then, as his wife did not approve of it, and his relations kept inciting him to

it, Guhasena, whose mind was firmly set on doing duty, was in a pretty fix.

24. **Misc.** निराहार *a.* in fast; without food. देवकुल *n.* temple of god. कुल *n.* here means a house. (व्रत *n.* a religious act of devotion or austerity.) √निर्दिश् 6 P. to show, point out.

Trans. Then he went and performed a vow in the temple of the god, observing a rigid fast, trusting that the god would show him some way out.

25. **Misc.** व्यधात् *v.* did, performed. Aorist. वि√धा 3 U.

Trans. And his wife Devasmita also performed a vow with him. Then Siva was pleased to appear to the couple in a dream

26. **Misc.** अम्बुज *n.* lotus. रक्त *a.* red. गृह्णीतम् *v. imp.* you two hold. उभौ both. अभाषत *v.* spoke. √भाष् 1A.

Trans. And giving them two red lotuses the god said to them, "Take, both of you, one lotus, each, in your hand.

27. **Misc,** शील *n.* chastity, morality, continence. *Cf.* कृतश्च शीलविभ्रंशः, न चानङ्गः शमं गतः. The word for conduct is वृत्त *n.* शील is character. शील and वृत्त do not necessarily go together. सुवृत्तोपि दुःशीलो भवेत, सुशीलोपि दुर्वृत्तः. म्लानि

f. fading, withering. √इ to approach. कर *m*. hand.

Trans. " And if either of you is unfaithful (*lit.* loses character) during your separation, the lotus in the hand of the other shall fade, but not otherwise."

28. **Misc.** प्रबुध्य waking up. √बुध् 4 A. अन्योन्यस्य of each other.

Trans. After hearing this the two woke up, and each beheld in the hand of the other a red lotus, and it seemed as if they had got one another's heart.

29. **Misc.** ईक्षण *n*. eye. पद्मेऽर्पितम् ईक्षणं यया सा. प्रस्थान *n*. departure.

Trans. Then Guhasena set out, lotus in hand, and Devasmita remained in the house with her eyes fixed upon the flower.

30. **Misc.** आशु *adv*. quickly. It is used as an adjective also. आशुः सप्तिः a swift horse. क्रयविक्रयौ (*du*.) business, traffic, buying and selling. प्राप *v*. reached, लिट्. √आप् 5 P. to obtain, to reach.

Trans. Guhasena, for his part, quickly reached the country of Kaṭāha and set up trade in jewels there.

31. **Misc.** अम्लानं न म्लानम् (नञ्तत्पुरुषः) √ म्लै 1 P.—क्त.

Trans. And four youn merchants in that country, seeing that never-fading lotus in his hand, were greatly astonished.

32. **Misc.** युक्त्या cleverly, skilfully. भृशम् *ind.* a great deal, over much, (मधु means besides 'honey,' also (as here) 'wine'.) क्षीब intoxicated, fuddled. √शंस् to tell 1 P. शशंस is लिट्. पाययित्वा having made (him) drink.

Trans. Accordingly they got him to their house by an artifice, and made him drink a great deal af wine, and then asked him the history of the lotus. He too, being fuddled, blurted out the whole story.

33, 34 **Misc.** सं √मन्त्र् *v.* 10 A. to consult. पाप *a.* wretched, sinful. पापमस्त्येषां ते. अच् suffix. स्त्रीव्रतविप्लव *m.* violation of chastity, deflowering. चिकीर्षा *f.* desire of doing. अलक्षित *a.* unwatched, unnoticed.

Trans. Then those four young merchants, knowing that Guhasena would take long to complete his transactions in jewelry and other ware, (34) planned together, like the rascals they were, to outrage the

modesty of his wife out of curiosity, and eager to accomplish it, set out quickly for Tamralipti without their departure being noticed.

35. **Misc.** उपाय *m.* expedient, means. विचिन्वत् *pr. p.* looking for. वि √चि 5 U. सुगत *m* an epithet of the Buddha. आयतन *n.* a sanctuary, a sacred place. उप √गम् 1 P. to approach. प्रव्राजिका a female ascetic. Though the Order enjoined these mendicants to rise above the affairs of this world, they often stooped to pander to true (and sometimes even to false) lovers. The secular literature of India generally paints them in these colours. The present specimen's readiness and eagerness to bring the matters to a head and the way she goes about the business, all give a taste of the whole brood. Still, these pictures might have been vengeful indulgences on the part of the wags as a reaction against the inconveniencing prudery of the Swadeshi puritans. But you never can tell.

Trans. There they cast about for some instrument, and at last had recourse to a female ascetic of the name of Yoga Karandika, who lived in a Buddhist monastery.

36. **Misc.** ईप्सित *n.* desired object. प्रीतिः पूर्वा यस्मिन्कर्मणि तद्यथा तथा. पथ *m.* wealth.

Trans. And they said to her in sweet accents (cajoling tones), "Revered madam, if our object is accomplished by your help, we will give you much wealth."

37. **Misc.** ध्रुवं *ind.* no doubt. यूनाम्— Genitve *pl.* of युवन्. लिप्सा desire of getting; √लभ् 1 A. The form is derived from the desiderative base लिप्स्.

Trans. She replied, "Sure, you young men are after some woman in the city; so, tell me all about it, I'll manage the affair for you. But I have no heart for money."

38. **Misc.** क्षिप्रम् *ind.* immediately, in a trice. √साध् to obtain. जगाद spoke. √गद् 1 P. लिट्.

Trans. She spoke, "Now, my boys, tell me the real state of affairs—who is she you desire? I'll quickly procure (manage) her for you."

39. **Misc.** संगम *m.* sexual union, intercourse. For this sense of संगम read अयं स ते तिष्ठति संगमोत्सुकः — Sakuntala III. 14. ऊचुः *v.* spoke. √ब्रू 2 U. लिट्.

Trans. When they heard this, they said, "Procure us an interview (*lit.* arrange an inter-

course) with her who goes under the name of Devasmita and is the wife of Guhasena the merchant."

40. **Misc.** प्रतिजज्ञे *v.* promised, pledged. प्रति √ज्ञा to know, takes the atmanepada only in this sense.

Trans. Hearing that, the pravrajika undertook to manage that business for them, and gave those young merchants her own house for sojourn.

41. **Misc.** रञ्जयित्वा having gratified. √रञ्ज् 1 P. with the causal suffix means to gratify, to please. तत्रत्य belonging to that place. √विश् to enter, 6 P. भक्ष्य *n.* food. जन *m.* Here it means servants.

Trans. Then she gratified the servants there by tipping them eatables (sweets and etceteras; and afterwards entered with her pupil, the house of Guhasena.

42 **Misc.** √रुध् 7 U. to obstruct, to block. शुनी *f.* bitch. वासगृहम् = वासस्य गृहम्. षष्ठीसमासः. अपूर्वो रोधोऽस्या इत्यपूर्वरोधिनी offering unusual resistance.

Trans Then, as she approached the private rooms of Devasmita, a bitch that was fastened there with a chain, would not let

her come near, but opposed her entrance in a most determined way.

43. **Misc.** प√इष् with the causal suffix to send, despatch. चेटिका a maid.

Trans. Then Devasmita seeing her, of her own accord sent a maid, and had her brought (shown) in, thinking to herself: "How comes she here?"

44, 45. **Misc.** व्याजकृत० affected, simulated. व्याजेन कृत आदरो यस्याः ताम्. पापा *f*. wicked. दिदृक्षा *f*. the desire to see. आशिस् *f*. blessing. उत्का *f*. anxious Here उद् a particle meaning उद्गतमनस्क takes 'क' as a स्वार्थिक suffix.

Trans. After she had entered, the wicked Pravrajika gave Devasmita her blessing, and treating the virtuous woman with feigned respect said to her: (45) "I have always had a desire to see you, but to-day I saw you in a dream, therefore I have come to visit you with impatient eagerness.

46. **Misc.** भर्त्रा विनाकृता 'separated from her husband.' In the rhetorician's nomenclature she is a प्रोषितभर्तृका which is a generic name for all wives whose husbands are away in distant lands in connexion with their business. The English have given such a phenomenon

in their womanhood a very rummy name—"grass widow"—and many of their scholars have cudgelled their brains over its etymology. But that is by the way. The home-coming, and especially the not home-coming, of this eternal roadster and the emotions that such a state of affairs lets loose at the rainy season in the waiting प्रोषितभर्तृका—all these themes have supplied us some of our most exquisite मुक्तक gems. Almost every Sanskrit poet has tried his hand upon this grass-widow motif. दूयते *v* is pained. √दू 4 A. वन्ध्य *a*. originally barren, fruitless, (बध्नाति फलम् इति) but here 'lacking'. Notice how grovelling is the अर्थान्तर-न्यास in the second foot. The poet can never scale the heights at which Kalidasa planes.

Trans. "And my mind is afflicted at beholding you separated form your husband; for beauty aud youth are wasted when intercourse with the beloved is denied.

47. **Misc.** आ √मन्त्र् 10 A. to take leave of. आ √श्वस् 2 P. with the causal suffix means to console, to hearten; here it means to inspire confidence.

Trans. With this and many other speeches in the same key she tried long to inspire confidence in the virtuous woman and then,

taking leave of her, she returned to her own house.

48, 49. **Misc.** अहन् *n.* a day. मरिच *m. n.* pepper. क्षोद *m.* powder or dust (of something that has been pound). निर्भर full of, filled with (at the end of a compound, as here). Analysis: मरिचक्षोदेन निर्भरः, तम्. Synonyms of निर्भर—भृश, अत्यर्थ, अतिमात्र, उद्गाढ. सद्यः *ind.* at once.

Trans. On the second day she took with her a piece of meat full of pepper dust, and went again to the house of Devasmita (49) and there she gave that piece of meat to the bitch at the door, and the bitch gobbled it up, pepper and all.

50. **Misc.** अवारित *a.* unchecked, unbroken, continued. नासिका प्रस्नौति स्म—Compare the closeness of the vernacular and the English idioms. The reading प्रस्रौति in the Selections is bad, √स्नु being स्वादि.

Trans. Then, owing to the pepper dust, tears flowed continuously from the bitch's eyes, and her nose began to run.

51. **Misc.** शठ *a.* cunning. प्रारेभे *v.* began. √रभ् 1 A., प्र and आ prefixes. अतिथये इदमातिथ्यम् an act meant for the guest.

Trans. And the cunning Pravrajika imme-

diately went into the apartment of Devasmita, and receiving her hospitality, began to weep.

52, 53. **Misc.** कृच्छ्रात् *ind.* with great difficulty, painfully. अद्य *ind.* to day. संप्रति *ind.* now. परि √ज्ञा to recognise. जन्मान्तर०—अन्यद् जन्म a compound of the मयूरव्यंसकादि class.

Trans. When Devasmita had seen her, she spoke very painfully, "Now, my child, look at this bitch weeping outside. (53) She recognised me to-day as having been her companion in a former birth, and began to weep; therefore my tears gushed forth out of pity."

54. **Misc.** दध्यौ reflected. लिट्. √ध्यै 1 P. to think, to contemplate. रुदतीम् इव seemingly weeping.

Trans. Hearing this and seeing that bitch outside apparently weeping, Devasmita thought for a moment to herself: "What can all this mean?"

55, 56. **Misc.** अवादीत् spoke. Aorist. √वद् 1 P. दूत्या *f.* an embassy, दूतस्य भावः कर्म वा दूत्यमिति काशिकाकारप्रभृतयः. स्त्रीत्वं तु समाधेयम्. आदेश *m.* order.

Trans. Then the Pravrajika said to her, "My child, in a former birth she and I were the two wives of a certain Brahmana. (56) And

our husband frequently went about to other countries on embassies by order of the king.

57. **Misc.** भूत an element. They are five— *viz.* पृथ्वी, अप्, तेजस्, वायु and आकाश. इन्द्रियग्राम *m.* the assemblage or collection of organs, the five organs of sense taken collectively. The Indriyas are of two kinds: (*a*) ज्ञानेन्द्रियाणि or बुद्धीन्द्रियाणि—श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी (also मनः according to some), and कर्मेन्द्रियाणि—पायूपस्थं हस्तपादं वाक् चैव दशमी स्मृता *Ms.* 2. 90. अवञ्चयत *v. pas.* was deceived. √वञ्च् 10 A. to cheat. स्वेच्छम् *a.* स्वा=इच्छा यस्मिन्कर्मणि तद्यथा तथा, of one's own free will.

Trans. "Now, while he was away from home, I carried on with other men at pleasure, and so did not cheat the elements—of which I was composed—and my senses, of their (lawful) enjoyment.

58. **Misc.** जातिस्मर *a.* remembering one's condition in a former life. (Though there have been charlatans enough and to spare, the latest unexplainable instance is that of Shanti Devi of Delhi). जातेः स्मरः=जातिस्मरः. स्मरतीति स्मरः. पचाद्यच्. Manu speaks of जातिस्मरs—जातिं स्मरति पौर्विकीम्.

Trans. "For, non-injury to (*i.e.* keeping them fit) the elements and the senses is held to

be the highest duty. Therefore I have been born in this world with a recollection of my former existence.

59. **Misc.** श्वन् *m.* dog. योनि *f.* form of existence.

Trans. But she in her former life, through ignorance, confined all her attention to the preservation of her character; therefore, she—poor thing!—has fallen into the canine form of existence (*yoni*); nevertheless she remembers her former birth.

60, 61. **Misc.** सुप्रज्ञा *f.* wise. कान्त *a.* charming, agreeable. धूर्तरचना *f.* = कपटप्रबन्धः a clever plan a ruse. पुम्स् *m.* male, man.

Trans. The wise Devasmita said to herself, "What duty is this (*i.e.* this is a novel conception of duty)! No doubt this woman has laid a treacherous snare for me." So she said to her: (61) "Revered lady, for this long time, I have been ignorant of this duty, so procure me an interview (intercourse) with some taking man."

62. **Misc.** आ√नी 1 U. to bring.

Trans. Then the Pravrajika said, "There are staying here some young merchants that have come from another country, so I'll bring them to you."

63. **Misc.** प्रमुदित *p.p.p.* delighted. √मुद् 1 A. to rejoice. स्वैरम् *adv.* in low tones. इति = इदं वक्ष्यमाणम् = what follows. चेटी *f.* a maid.

Trans. When she had said this, the Pravrajika returned home delighted, and Devasmita said to her maids in an undertone:

64, 65. **Misc.** विध्वंस *m.* seduction. कुतापसी wicked nun. जातु *ind.* = कदाचित् on some occasion. मद्यपः = मद्यं पातीति. Here it means मत्त = intoxicated. To an Indian woman, the loss of chastity (सतीत्व) was the loss of her all-in-all. Hence seduction is here called विध्वंस (ruin).

Trans. No doubt those scoundrelly young merchants, whoever they may be, have seen that unfading lotus in the hand of my husband and have, on some occasion or other when he was in drink, asked him out of curiosity the whole story, (65) and have now come here from that island for my undoing (to debauch me), and this vile Pravrajika is employed by them.

66. **Misc.** धत्तूर *m.* Bella dona (vernacular धतूरा) a poisonous drug that has few equals for stupefying people. द्रुतम् *ind.* quickly. अयोमय *a.* made of iron. अयोभयम् is a misprint in the Selections. अयस् *n.* iron.

Trans. "So bring quickly some wine mixed with *dhatura*, and get a dog's foot of iron made as quickly as possible."

67. तद्रूपमकरोत् dressed herself as—.चक्रुः *v. pl.* लिट्. √ कृ to do.

Trans. When Devasmita had given these orders, the maids executed them faithfully, and one of them, by her orders, dressed herself up to resemble her mistress.

68. **Misc.** वणिक्पुत्रचतुष्टयम् = वणिक्पुत्राणां चतुष्टयम् Party of four merchants' sons. अहम्प्रथमिका *f.* desire of precedence. The Amara Kosa has अहंपूर्विका. क्षीर explains: अहंपूर्वमस्यां क्रियायामिति सर्वे यत्र ब्रुवते सा. आदिष्ट *p.p.p.* urged, prompted.

Trans. The Pravrajika, for her part, chose one out of the party of the four young merchants (each of whom in his eagerness said, "Let me be first") and brought him with her.

69. **Misc.** संछन्न *p.p.p.* (संच्छन्न in the Selections is a bad reading. We cannot have the augment, तुक् after an *anusvara.*) concealed, enveloped, muffled. निर्गत्य having come forth or out, appeared. अप्रकटम् *adv.* secretly un-noticed.

Trans. And disguising him in the dress of his pupil, she introduced him in the evening into the house of Devasmita, and coming out, disappeared.

70. **Misc.** वेष० disguised as—.देवस्मितावेष इव वेषो यस्याः. सादर *adv.* courteously. अपाययत् *v. caus.* persuaded him to drink.

Trans. Then, that maid who was impersonating Devasmita, courteously persuaded the young merchant to drink some of that dhatura-mixed wine

71. **Misc** अविनय *m.* wickedness. हृतचेतन *a.* robbed of his senses हृता चेतना यस्य सः. दिगम्बर *a.* Adamite, stark naked, nude. दिशोऽम्बराणि यस्य सः. 'हृष्टचेतनः' of the text is meaning less.

Trans. That liquor, like his own wickedness robbed him of his senses, and the maids relieved him of his clothes and other tackle and left him stark naked.

72. **Misc.** अशुचि *n.* filth. √क्षिप् tot hrow, drop. खातक *n.* a ditch. निश् *f.* night. अङ्कं दत्त्वा making a mark. ललाट *n.* forehead.

Trans. Then they branded him on the forehead with the mark of a dog's foot, and during the night took him and pushed him into a ditch full of filth.

73. **Misc.** याम *m.* watch. पश्चिम *a.* last. संज्ञा *f.* consciousness. उपनत from उप√नम् 1 P.—क्त, obtained, secured. अवीचि *m.* one of the 28 Narakas or hells enumerated in the Visnu Purana. They are said to be situated beneath the earth and beneath the waters. स्वैः पापैरुपनतं प्राप्तं स्वपापोपनतं तस्मिन्.

Trans. He came to in the last watch of the night and found himself plunged in a ditch, as it were, the hell Avichi secured for him by his sins.

74. **Misc.** ललाट *n.* forehead. परा√मृश् 6 P. to rub, to feel. ययौ *v.* went. √या to go, 2 P.

Trans. Then he got up and washed himself and repaired to the house of the Pravrajika, in a state of nature, feeling with his fingers the mark on his forehead

75. **Misc.** हास्यत्व *n.* ridiculousness. मुषित *p.p.p.* robbed. सखि *m.* friend.

Trans. And when he got there, in order that he might not be the only person made ridiculous, he told his friends that he had been robbed on the way.

76. **Misc.** अतिपान *n.* excessive boozing. व्यप-√दिश् 6 P. to pretend, to sham. √वेष्ट् 10 U. to surround, to envelope, to dress. जागर *m.* vigil, sleeplessness. शिरोऽर्ति *f.* headache.

Trans. And the next morning he sat, with a cloth wrapped round his branded forehead, giving as an excuse that he had a headache from keeping awake so long and drinking too much.

77 ,78. **Misc**. खलीकार *m.* maltreatment. निर्यात *p.p.p.* emerged. निर् √या 2 P. तस्कर *m.* thief, robber. सायम् *ind.* in the evening. आभरण *n.* an ornament. एत्य (= आ इत्य) having gone to. वक्ति speaks. √वच् to speak. We have only three forms from this root: वच्मि वक्ति, वक्षि. In the Present tense वचन्ति is a so sometimes used.

Trans. In the same way the next merchant was maltreated when he got to the house of Devasmita, (78) and when he too returned home naked he said, "I put on my ornaments there, and as I was coming out I was plundered by robbers."

79. **Misc**. शिरःशूल *n.* headache. व्यपदेश *m.* pretext.

Trans. In the morning he too shammed headache and put on a muffler (wrapper) to cover his branded forehead.

80. **Misc**. अप √ह्नु 2 A. to conceal, to dissemble. अपह्नव *m.* concealment, dissembling.

Trans. Thus all the four young merchants, though they concealed the fact (सापह्नवाः), were humiliated, and suffered in turn the branding, the maltreatment, and the loss of money.

81. **Misc.** खलीकृति *f*. maltreatment. अप्रकाश्य without revealing.

Trans. And they went away from the place without revealing to the Pravrajika the ill-treatment they had experienced, hoping that she too would suffer in a similar way.

82. **Misc.** कृतप्रयोजन *a*. कृतं साधितं प्रयोजनं येन सः, successful. हृष्ट *p.p.p*. pleased. अन्येद्युः *ind.* some other day.

Trans. On the next day the Pravrajika went with her disciple to the house of Devasmita, much delighted at having accomplished what she had undertaken to do.

83. **Misc.** अपाययत् *v. caus.* treated to, stood, gave (to drink). परितोष *m.* pleasure. आहृत fetched. 'इव' is more padding here.

Trans. Then Devasmita received her courteously and treated her to wine drugged with dhatura, fetched out of joy.

84. **Misc.** श्रवण *m. n.* ear. छिन्नं श्रवणनासिकं यस्याः ताम्. श्रवणे च नासिके चेति श्रवणनासिकम्—द्वन्द्व.

Trans When she and her disciple were intoxicated with it, that chaste wife cut off her ears and nose and flung her too into the filthy pool.

85. **Misc.** हन्युः might slay, Pot, 3rd per. *pl.* √हन् 2 P.

Trans. "Lest these young merchants should go and kill my husband, I must leave to-day and plan his protection." [So she decided.]

86. **Misc.** प्रवहण *n.* vessel, ship. व्याज *m.* pretence. अगमत *v.* aorist. √गम् 1 P.

Trans. She embarked on a ship, on the pretence of a mercantile expedition, and came to the island of Kataha where her husband was.

87. **Misc.** मूर्तिधर *a.* incorporate, embodied. (*Syn.* शरीरिन्, मूर्तिमत, मूर्त्त, शरीरबद्ध, सविग्रह, धृतदेह.)

Trans. And when she arrived there she saw that husband of hers, Guhasena, in the midst af a circle of merchants, like consolation in external bodily form.

88. **Misc.** पुरुषाकार *a.* dressed as a man. दृष्ट्वा पिबन्निव—This highly poetical conception of 'drinking in the beauty of the beloved' could

find favour with a highly poetical people only. The idea reverberates—in varying phraseology—throughout the Sanskrit literature. The beautiful idea is beautifully expressed in the लोचनैः पीयमानः ('drinking her in with the eyes') of *Meghaduta*. पीयते नयनाभ्याम् and चक्षुषा पिबतः are two other expressions picked up at random. *Cf.* also *Raghu*—पपौ निमेषालसपक्ष्मपङ्क्ति-रुपोषिताभ्यामिव लोचनाभ्याम्. The English are content with feasting their eyes upon and gloating over; the Persian stops at the *gul* and the *rukhsar*.

Trans. He, seeing her from a distance in the dress of a man, drank her in, as it were, with his eyes, and thought to himself, "Who may this merchant be who looks so like my love?"

89. **Misc**. विज्ञप्ति *f*. a petition. व्यजिज्ञपत् *v*. Aorist of the causal of √ज्ञा. begged. सम् √घट् with the causal suffix means to bring together.

Trans. So Devasmita went and represented to the king that she had a petition to make, and asked him to assemble all his subjects.

90. **Misc**. पौर *m*. a citizen, a townsman. (*Antonym* जानपद *m*. a rustic, a country man.) समानीय having assembled. सम्-आ √नी to bring together.

Trans. Then the king, full of curiosity, assembled all the citizens, and said to that lady who was disguised (masquerading) as a merchant, "What is your petition ?"

91. **Misc.** √पलाय् (परा √अय् 1 A.) to run away, escape. प्रयच्छतु *v. imp.* (The king be) pleased to make over. √दा(ण्) to give.

Trans. Then Devasmita said, "There are residing here in your midst four slaves of mine who have escaped, the king may please make them over to me."

92. **Misc.** प्रत्यभिज्ञाय having recognised. प्रति-अभि √ज्ञा.

Trans. Then the king said to her, "All the citizens are present here, so look at every one to recognise him (look them over for identification) and take those slaves of yours."

93. **Misc.** प्राक् *ind.* formerly, before. शाटक *m.* a cloth. जगृहिरे *v. pas.* were seized. √ग्रह् 9 U.

Trans. Then she seized upon the four young merchants whom she had before treated in such a humiliating way in her house, and who had their heads muffled in wrappers.

94. **Misc.** सार्थवाह *m.* the leader of a caravan, a merchant.

Trans. Then the merchants, who were there, flew into a passion, and said to her, "They are the sons of distinguished merchants, how can they then be your slaves ?"

95. **Misc.** प्रत्यय *m.* conviction, trust, confidence. प्रेक्ष्यताम् *v. pas. imp.* be seen. √ईक्ष् 1 A. to see.

Trans. Then she answered them, "If you don't believe what I say, examine their foreheads which I marked with a dog's foot."

96. **Misc.** शीर्ष *n.* head. ददृशुः *v.* saw. √दृश् 1 P. ललाटगम्= ललाटं गच्छति इति placed on the forehead. पट्टक *m.* a bandage, a wrapper, a turban. पट्टक is the same as our Punjabi word पटका. उन्मोच्य having untied.

Trans. They consented, and removing the head-wrappers (*i.e.* turbans) of these four, they all beheld the dog's foot on their foreheads.

97. **Misc.** ग्राम *m.* means the whole body of, as in इन्द्रियग्रामः, भूतग्रामः, etc.

Trans. Then all the merchants were abashed, and the king being astonished, himself asked Devasmita what all this meant.

98. **Misc.** जहसुः *v.* 3rd *pl.* laughed. √हस् 1 P. लिट्. न्याय्य *a.* just, proper. न्यायाद् अनपेतं न्याय्यम्.

Trans. She told the whole story, and all the people burst out laughing, and the king said to the lady, "They are your slaves by the best of titles."

99. **Misc.** दास्य *n.* slavery, भूरि *a.* very much. दण्ड *m.* fine.

Trans. Then the other merchants paid a large sum of money to that chaste wife to redeem (ransom) those four from slavery, and a fine to the king's treasury.

100. **Misc.** अवाप् (अव √आप्) to obtain, to get. विप्रयोग *m.* separation. प्रत्याययौ came back. प्रति-आ √या to come back.

Trans. Devasmita received that money, and recovered her husband, and being honoured by all good men, returned to her own city Tamralipti, and she was never afterwards separated from her husband.

101. **Misc** विशुद्ध *a.* pure, blameless. धीर *a.* firm, resolute. चरित *n.* a deed, conduct. उपासते *v.* worship. √आस् 2 A. to sit. अनन्यमानसाः —अन्यस्मिन् जने मानसं यासां ताः = अन्यमानसाः, ता न भवन्तीति अनन्य० with their minds devoted to no other man. दैवतम्—देवतैव दैवतम्. दैवत is generally used in the neuter but sometimes in the masculine also.

Trans. Thus, O queen, women of good family ever worship their husbands with chaste and resolute behaviour, and never think of any other man; for, to virtuous wives the husband is the highest deity.



KUMARASAMBHAVA : CANTO V.

1. **Argument.** The piqued Parvati curses her beauty.

Misc. समक्षं—अक्ष्णोः समीपमिति, *ind. comp.* in front of (syn. पुरतः and अग्रे). मनोभव *m.* Cupid (*lit.* Mind-born). मनसः भवः उत्पत्तिर्यस्य. Love springs in the heart and is a matter of the soul. पिनाक *m.* is the bow or trident of Siva; पिनाकिन् *a.* is therefore the Trident-holder (Siva). पिनाकपाणि is another epithet of the god of destruction (पिनाकः पाणौ अस्य). भग्नमनोरथा *f.* thwarted in her wishes. भग्नो मनोरथो ऽस्याः सा. सुभग is 'beloved' and सौभाग्य the state of being loved; hence, the good fortune consisting mainly in securing the favour and firm devotion of the husband; (*Cf.* the vernacular सुहाग). चारुता *f.* beauty. चरति मनो स्मिन्निति चारु, तस्य भावः. निनिन्द *v.* deprecated. The last line is an अर्थान्तरन्यास and has passed into the currency of speech. Beauty is successful only if love is returned. Malli remarks: सौन्दर्यस्य तदेव फलं यद्भर्तृसौभाग्यं लभ्यते। The present work has another similar idea: स्त्रीणां प्रियालोकफलो हि वेशः (Canto VII, 22). *Cf.* also भोज्यां प्रति व्यर्थमनोरथत्वाद्रूपेषु वेशेषु च साभ्यसूयाः (*Raghu* VII, 2) and कामिनां

मंडनश्रीः व्रजति हि सफलत्वं वल्लभालोकनेन (*Sisu*).

Trans. Balked of her desire by Siva, who had thus burnt down Cupid before her, Parvati condemned her beauty in her mind; for, beauty has its reward in the state of being beloved of the husbands.

2. **Arg.** Her beauty having had a misfire, Parvati takes to austerities.

Misc. इयेष *v.* लिट्. desired. √इष् अवन्ध्य *a.* fruitful. (बांझ and बञ्जर are वन्ध्या vernacularised.) समाधि *m.* fixed devotion. आस्थाय practising. अवाप्यते (Passive.) be obtained or secured. तथाविधं प्रेम refers to her subsequent physical incorporation with Siva. Parvati took to it because तपस् is said to give practically everything. *Cf.* यद् दुष्करं यद् दुरापं यद् दुर्गं यच्च दुस्तरम्। तत्सर्वं तपसा प्राप्यं तपो हि दुरतिक्रमम् ॥

Trans. Resorting to deep meditation, she wanted to make her beauty fruitful through penance; how else could be secured the two—such love and such a husband?

3. **Arg.** Parvati's mother dissuades her from the enterprise.

Misc. निशम्य hearing. कृतोद्यमा *f.* prepared for. गिरीश *m.* the lord of the mountains, Siva. प्रतिसक्तमानसा *f.* with her heart set upon.

परिरभ्य embracing, clasping. √रभ् 1 A. to begin, with 'परि' means to embrace. वक्षस् n. bosom. निवारयन्ती dissuading. महत् a. great, rigorous. मुनिव्रत n. vow of (intended) asceticism. व्रतात्—The Ablative is used by the rule 'वारणार्थानाम् ईप्सितः'.

Tran. Learning that her daughter, her heart set upon Siva, was ready to practise austerities, Mena hugged her to her bosom and dissuading her from the great vow of asceticism, spoke :

4. **Arg**. Uma's body is too fragile for such hardships.

Misc. मनीषित a. मनसा ईषितम् desired, देवताः f. the luminaries, gods. The देवताs are शची or इन्द्राणी and others more or less associated with marriage. Parvati's mother means to say that the girl need not go to the forest to achieve her purpose; she can worship as many deities as she likes at home: Himalaya is their abode. तावक a your. पेलव a. delicate. शिरीष—A very delicate flower often used as an ear-ornament by ladies. *Cf.* कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम् (*Sakuntala* VI) and चूडापाशे नवकुरबकं चारु कर्णे शिरीषम् (*Megha* II, 2). Ladies use this flower as a powder-brush also. पतत्रिन् a bird. पतन्तं त्रायते इति पतत्त्रं, पतत्त्रम् अस्य अस्ति इति पतत्री.

Kalidasa dotes on क—क. Repetition of क shows disparity between two things. 'द्वौ कशब्दौ महदन्तरं सूचयतः'. *Cf.* क सूर्यप्रभवो वंशः क चाल्पविषया मतिः (*Raghu* I, 2) and क भूपतीनां चरितं क जन्तवः (*Kirata* I, 6). In the second half of the sloka there is a दृष्टान्त.

Trans. Many deities there are in the house such as you may well choose to adore. Great is the disparity, O sweet, between penance and your (delicate) body: the tender Sirisha flower might possibly stand the tread of a bee, but that of a bird never.

5. **Arg.** Parvati is immovable.

Misc. ध्रुवेच्छा of a firm purpose, resolute. ध्रुवा इच्छा यस्याः सा. अनुशासती *pr.p.* advising, exhorting. √शास् 2 P. to instruct. नियन्तुम् to restrain. ईप्सित *a.* desired. पयस् *n.* water. निम्नाभिमुख *a.* inclining downward. निम्नस्याभिमुखम्. प्रतीपयेत् can oppose=प्रतीपं कुर्यात्, a denominative verb from प्रतीप which primilarily means against the current (प्रतिगता आपोऽत्र). The second half is an अर्थान्तरन्यास.

Trans. Thus advising her daughter of firm resolve, Mena could not dissuade her from the undertaking. Who can reverse a mind firmly set upon the desired object and water running towards a low level?

6. **Arg.** The shy girl sends word for forest life.

Misc आसन्न (आ√सद्--क्त) intimate, trusted. मुखेन (*Syn.* उपायेन, द्वारा) by means of. The girl is bashful: she has not the brass to ask her father herself. So she sends a confidante to him. मनोरथज्ञ *m.* who knew her desire (and who was therefore likely to grant her request). मनस्विनी *f.* steady-minded "महाकार्ये कृतोद्योगो विघ्नैरा-हतमानसः। प्रारब्धं न जहाति यः स मनस्वीति कथ्यते ॥" अयाचत *v.* asked. फलोदयान्त ending with the fruition of its object. फलस्योदयः, स एवान्तो यस्य (तस्मै). तपःसमाधि *m.* performance of penance.

Trans. Through a confidante, the strong-minded maiden once asked her father, who knew her desire, for permission to live in the woods, that she might practise austerities till their fruition.

7. **Arg.** Parvati resorts to the ground of vantage.

Misc. अनुरूप *a.* suitable, becoming. अभिनि-वेश *m.* determination of purpose, perseverance. With the आसन्नसखीमुखेन......अनुरूपाभिनिवेश० here compare सखि दिष्टयानुरूपस्तेऽभिनिवेशः of *Sakuntala* III. तोषिन् pleased, gratified. कृताभ्यनुज्ञा permitted. गरीयस् *a.* exalted. प्रथित *a.*—(√प्रथ् to spread —क्त) known. तदाख्यया after her name (आख्या). शिख-

ण्डिन् *m.* is peacock, so शिखण्डिमत् *a.* abounding in peacocks. The moderns would like to explain away the word as a mere aid in securing jingling assonance with शिखरम् (*Cf.* गुरुणा गिरीयसा too) but the orthodox read volumes in it. नारायण comments 'अनेन केकालापमयूरनृत्तादिषु विकारहेतुषु सत्स्वपि देव्या धरित्वात् तपोलोपशङ्काया अभावः सूचितः।' In fact, the word gives point to her austerities: penance amidst a riot of colour and music is all the more excruciating—and particularly for one of Uma's age and aims. *Cf.* विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः (*Kumara* I. 59).

Trans. Then, being permitted by her great father who was pleased with her becoming firmness of mind, Parvati repaired to a summit, abounding in peacocks, that later on came to be known among the people after her own name.

8. **Arg.** She dons the ascetic habiliments.

Misc. सा हारम्—Some read the two words as one and explain 'सा आहारं विमुच्य'. But this is explaining with a vengeance: firstly, she did not give up her आहार at the beginning, she did so afterwards; secondly, 'सा हारं विमुच्य' is more appropriate as women are very reluctant to part with their favourite ornaments. अहार्य

a. never to be taken away; fixed. विलोल moving, swinging. यष्टि *f.* string. बालारुण *m.* morning sun. बभ्रु *a.* tawny; reddish-brown. वल्कल *n.* bark-garment. पयोधर *m.* breast. पयसः धरः. उत्सेध *m.* rising up, elevation. विशीर्ण—(√शॄ 9 P. to destroy—क्त) injured, impaired. संहतिः *f.* texture. Some intepret it as 'close contact with the limbs'—a sense for which there is no warrant. Evidently they grasp neither the phenomenon, nor Malli's gloss.

Trans. Discarding her necklace, which with its dangling strings would rub away the sandal (of her bosom), she, of unshakeable resolution, put on a bark-garment, tawny like the morning sun,—its texture being loosened by the elvation of her breasts.

9 **Arg.** Unadorned beauty hath its victories ......

Misc. प्रसिद्ध (√सिध् 4 P.—क्त) decorated, adorned. 'प्रसिद्धौ ख्यातभूषितौ'—Amara. मधुर sweet, charming. शिरोरुह *m.* hair. जटा—Matted locks of hair are an indispensable equipment of anchorite life; they are obtained by pasting the hair with some gum. आनन *n.* face. षट्पद *m.* the black bee (it has six feet). पङ्कज *n.* lotus. शैवल *n.* moss. आसङ्ग *m.* union. Another दृष्टान्त in the second half. For the idea *Cf.* न रम्यमाहार्यमपेक्षते

गुणाम् and संपदे श्रमसलिलोद्गमो विभूषा रम्याणां विकृतिरपि श्रियं तनोति (*Kirata* IV 23 and VII 5) and

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥

Sakuntala I.

Trans. Her face was as taking with the matted locks of hair as (formerly) with the finely dressed tresses. A lotus looks as sweet when moss adheres to it as when rows of black-bees hover by its side.

10. **Arg.** Parvati buckles the girdle of inconveniencing *munja*.

Misc. कृतरोमविक्रियां—कृता रोम्णां विक्रिया यया, which made the hair stand on end. रोमविक्रिया= रोमाञ्च; horripilation is a hideous (and dead) word for it. व्रत *n*. vow. मौञ्जी *f*.—मुञ्जायाः विकारः मौञ्जी, the girdle of a Brahmana made of a triple string of Munja. मुञ्ज *m*. is a sort of rush or grass. To wear a string of it is a method of self-mortification like the sack-cloth of the mediaeval monks. Manu prescribes different materials for the girdles of different वर्णs : मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ II, 42. त्रिगुणा *f*. three-stringed. गुण

is often = ज्या, bow-string. बभार *v.* wore, bore. अकारि *pas.* Aorist, was made. सराग *a.* red. रागेण सहितम्. रसना or रशना *f.* zone, girdle. आस्पद *n.* = स्थानं, place, रसनागुणास्पद is ∴ the waist where the girdle is tied. It is periphrastic for जघन. Parvati wore such a rough object as the मुञ्जमेखला for the first time on her waist. It caused her hair to stand on end by its rough and harsh touch and the जघन became red. See the sloka in English hands :

With zone of grass the Votaress was bound,
Which reddened the fair form it girdled round;
Never before the Lady's waist had felt,
The ceaseless torment of so rough a belt.

—Griffith.

Trans. Though it made her hair stand on end, she, for the sake of her vow, wore the three-coiled munja girdle every moment. Being worn for the first time (in her life), it reddened her waist (*lit.* the place of her zone).

11. **Arg.** Hard work for soft fingers.

Misc. विसृष्ट *p.p.p.* cast off. वि√सृज् 6 P. निवर्तित *p.p.p.* turned away. नि√वृत् *caus.* अरुणित *p.p.p.* reddened. अरुण is red. कन्दुक *m.* ball. (Don't forget the Punjabi खुद्दो.) Kalidasa referred to the girl Parvati's fond-

ness for playing with balls in Canto I, 29. अङ्कुर *m.* sprout. आदान *v.* taking, plucking. परिक्षत *p.p.p.* bruised. परि√क्षण् 8 U. to injure. सूत्र *n.* rosary. प्रणयिन् *a.* friend. प्रणय is affection or familiarity. अक्षs are the hard and knotty seeds of which rosaries are made and along with the prickly कुश sprouts constituted no fluff of silk for the dainty fingers of Parvati. As she was leading the life of an ascetic she no longer thought of painting her lips or playing with the ball. She willingly and without a demur exchanged these everyday pastimes for the irksome duties of plucking the कुश grass, counting the beads etc.

Trans. Her hand that had been turned away from the under lip devoid of the red dye and from the ball reddened by the painting on the breasts, and the fingers of which (hand) had been bruised in the plucking of the shoots of Kusha was made the companion (chum) of the Aksha rosary by her.

12. **Arg.** From downy couch to earthy bed.

Misc. महार्ह *a.* luxurious, costly. (अर्ह *m.* value). परिवर्तन *n.* rolling, turning (on the side), करवट. च्युत (√च्यु—क्त) dropped (fallen)

down. दूयते स्म was pained. स्म preceding or following a verb of the Present Tense gives it a sense of the Past. अशेत *v.* (√शी 2 A.) slept. बाहुलता = बाहू लते इव creeper-like arms. उप √धा 3 U. to use as a pillow. निषेदुषी *f.* sat; from नि √सद् 1, 6 P. to sit down. It is Past Perfect Participle. स्थण्डिल *n.* a piece of ground (levelled, squared and prepared for a sacrifice), an altar.

Trans. She who was troubled even by the flowers of her tresses dropped during (by) her turnings on a luxurious bed, (now) sat and slept on the bare ground using her creeper-like arm as a pillow.

13. **Arg.** She banks her glances and gestures.

Misc. नियमस्थ *a.* engaged in ascetic exercises. "नियमाः शौचसंतोषतपोयज्ञहुतादयः" इति भोजः. निक्षेप *m.* deposit. अर्पित *p.p.p.* (√ऋ– णिच्–क्त) deposited, placed. तन्वी *a.* tender, *fem.* from तनु. विलासचेष्टित *n.* sportive gesture. विलोल *a.* tremulous, unstaying. हरिण–अङ्गना=the wife (female) of a deer. For this give-and-take of the gait and the glance *Cf. Kumara* I. 34 and 46. For the poetical content of the stanza *cf.* कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतम्। पृषतीषु विलोलमीक्षितं पवनाधूतलतासु विभ्रमाः॥ and

त्रिदिवोत्सुकयाप्यवेक्ष्य मां निहिताः सत्यममी गुणास्त्वया।
(*Raghu* VIII 59 and 60) and

श्यामास्वाङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातम्,
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान्।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्,
हन्तैकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति॥

Megha II.

For their charm, delicacy and curves, the Indians have always likened beautiful girls to creepers. (लतेव सन्नद्धमनोज्ञपल्लवा—*Rghu* III. 7.) They lived so close to nature that woman appeared to them a piece out of it. The lover is the tree and his love is the creeper that clings to it, thus symbolising the Aryan conception of woman's dependence upon man. The fall of the tree spells the undoing of the creeper (अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी *Kumara*). This mental outfit of the poets led them to fancy women as creepers and creepers as women.

श्रुतिसुखभ्रमरस्वनगीतयः कुसुमकोमलदन्तरुचो बभुः।
उपवनान्तलताः पवनाहतैः किसलयैः सलयैरिव पाणिभिः॥

Raghu IX. 35.

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः,
शून्येवाभरणैः स्वकालविरहाद् विश्रान्तपुष्पोद्गमा।
चिन्ता मौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते,
चण्डी मामवधूय पादपतितं जातानुतापेव सा॥

Vikrama IV. 38.

Trans. By her engaged in ascetic exercises two things were deposited with two parties with a view to be taken back : lovely (sportive) gestures with the slender creepers and tremulous glances with the female deer.

14. **Arg.** She mothers the tiny plants.

Misc. अतन्द्रिता *f.* = अनलसा vigilant, diligent. (तन्द्रा *f.*=lassitude.) तन्द्रा संजाताऽस्या इति तन्द्रिता, सा न भवतीति. घट एव स्तनः, तस्य प्रस्रवणानि, घटस्तनप्रस्रवणैः तैः—with (water) flowing from breast-like jars. व्यवर्धयत् *v.* nourished, nurtured. *Cf.* संवर्धितानां सुतनिर्विशेषम्—*Raghu* V. 6. गुह *m.* an epithet of कार्तिकेय, Parvati's son from Siva. गूहति (protects) देवसेनाम् इति गुहः. He is the war-god and commander of the gods. *Cf.* स्कन्देन साक्षादिव देवसेनाम् (*Raghu* VIII. 1). प्रथमाप्त-जन्मन् *a.* first-arrived, first born. वात्सल्य *n* affection. वत्सलः = स्नेहवान्, तस्य भावः. अपाकरिष्यति will counter-act. अप—आ √कृ means to discard. The beautiful scene of beautiful girls watering the trees is met with elsewhere too. *Cf.* सेकान्ते मुनिकन्याभिः तत्क्षणोज्झितवृक्षकम् । विश्वासाय विहंगानामालवालाम्बु-पायिनाम् ॥ (*Raghu* I. 51). यो हेमकुम्भस्तननिः-सृतानां स्कन्दस्य मातुः पयसां रसज्ञः (*ibid* II, 36), and *Sakuntala* I. too. These girls regarded such plants as their old-time playmates and brothers and sisters—complete identification

of man and nature. In the present sloka, however, Kalidasa seems to be in for a fit of *furore poeticus*: for he secretes (unless we waive aside Malli's, and the only, analysis of घटस्तन as far-fetched) milk in Uma's maiden breasts.

Trans. She, who was never slack (in her care), personally reared up the saplings with (water) flowing from her breast-like jars. Even Guha would not be able to counter-act her maternal affection for these first-borns.

15. **Arg.** Gets chummy with the wild gazelles.

Misc. अरण्य *n.* forest. बीज *n.* corn, grain. दान *n* dole. अञ्जलि *m.* handful लालित (√लल्–णिच्–क्त) fondled. *Cf.* करकमलवितीर्णैरम्बुनीवारशष्पैस्तरुशकुनिकुरङ्गान्मैथिली यानपुष्यत्। (*Uttara* III.25) and श्यामाकमुष्टिपरिवर्धितको जहाति सोऽयं न पुत्रकृतकः पदवीं मृगस्ते। (*Sakuntala* IV. 13.) तस्यां तथा विशश्वसुः—had such confidence in her. *Cf.* धनुर्भृतोऽप्यस्य दयार्द्रभावमाख्यातमन्तःकरणैर्विशङ्कैः विलोकयन्त्यः। (*Raghu* II. 13.) कुतूहल *n.* curiosity. The word has the ghost of innocent and harmless mischievousness in it, ∴ कुतूहलात् = playfully. आमिमीत *v.* लङ् measured, from √मा 3 A. *Cf.* परस्पराक्षिसादृश्यमदूरोज्झितवर्त्मसु। मृगद्वन्द्वेषु पश्यन्तौ स्यन्दनाबद्धदृष्टिषु॥ (Raghu I. 40.) This is, indeed, as Malli re-

marks the height of confidence. But, does not the fact support the theory that even wild animals would submit to much from really fair members of the fair sex ?

Trans And the fawns, fondled by doles of handfuls of wild grain, trusted her so far that playfully she measured (the length of) the eyes of her friends before her (or her own eyes before her friends) by their eyes.

16. **Arg**. The young votaress attracts old veterans.

Misc. कृताभिषेकाम्—कृतः अभिषेकः स्नानं यया ताम्. The Yogin's day begins with a bath. हुतजातवेदसम्—हुतो जातवेदा अग्निर्यया ताम्—who offered oblations to the fire. (जातवेदास्तनूनपादित्यमरः.) त्वगुत्तरा०—वृक्षत्वगेव उत्तरासङ्ग उत्तरीयं (वस्त्रं) तद्युक्ताम्—clad in bark. द्वौ प्रावारोत्तरासङ्गौ—Amara. अधीतिनी—अधीतम् अनया who read the Vedas. Malli does not put the Vedas in her hand perhaps because she was a woman, but he explains स्तुतिपाठादि कुर्वती = reciting praise etc. The foregoing epithets refer to her purification in body, mind, and soul. दिदृक्षु *a.* desirous of seeing. √दिदृक्ष् *des.* from √दृश्. अभ्युपागमत् *v.* Aorist, approached. *Cf*. तपःप्रधानाः कृतबुद्धयोऽपि तं द्रष्टुमीयुर्न मठानधीयुः (*Buddha charita* VII.4). धर्मवृद्ध *a.* old in spiritual devotion. धर्मे वृद्धः. समीक्ष्यते

is taken into accouut. √ईक्ष् 1 A. to see. The idea in the last line occurs again and again in Eastern (and especially Sanskrit) literature. *Cf.* the Persian बजुर्गी ब अक़्ल अस्त, न ब साल and the beautifully broad-minded गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः of Bhartihari in उत्तर रामo. See also मनु II. 157, कुमारo VI. 12., and रघुo III. 52 and XI. 1.

Trans. Sages came there with the desire of seeing her who took sacred baths, wore bark garments, and recited sacred texts : age does not matter in those who are old (*i.e.* seasoned or advanced) in spiritual devotion.

17. **Arg.** Peace and plenty reign in the penance grove.

Misc. विरोधिन् *a.* hostile. सत्त्व *m.* beast. उज्झित *p.p.p.* abandoned. √उज्झ् 6 P. पूर्व *a.* old, former, previous, natural. मत्सर *m.* enmity. Owing to her sobering influence, all the wild animals living in the forest forgot their inheret enmity and became friends of each other. *Cf.* सिद्धाश्रमं शान्तमिवेत्य सत्त्वैर्नैसर्गिकोऽप्युत्ससृजे विरोधः (*Raghu* VI. 46) and अहो प्रभावो महताम् । अत्र हि शाश्वतिकं विरोधमपहाय etc. (*Kadambari* I). द्रुम *m.* tree. 'म' is a rare possessive suffix. प्रसव *m.* fruit. अर्चित *p.p.p.* served. √अर्च् 10 U., 1 P. to worship. उटज *m.* leaf-hut, cot-

tage. उटेभ्यः पर्णेभ्यो जायते इति. संभृत *p.p.p.* (collected), maintained. अनल *m.* fire. नास्ति अलं पर्याप्तिरस्य—Fire is voracious towards its fodder. पावन *a.* holy, sanctified. तपोवनम् = तपः प्रधानं वनम्. अभीष्टप्रसव०—अभीष्टैः प्रसवैः अर्चिताः अतिथयः (द्रुमैः) यस्मिन् तत्. Parvati worshipped guests. She got her materials for worship from the trees; hence द्रुमैर् अर्चितः. Or we can take it to mean 'the trees in that penance grove welcomed the guests themselves.' *Cf.* for this idea मधुरमिव वदन्ति स्वागतं भृङ्गनादै, र्नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः। मम ददत इवार्घ्यं पुष्पवृष्टिं किरन्तः, कथमतिथिसपर्यां शिक्षिताः शाखिनोऽपि ॥ (*Nagananda* I).

Trans. The penance grove too became holy, where their former (world-old) antipathy was given up by the hostile beasts, where the guests were well served with (presents of) desired fruit by the trees, and where the sacred fires were maintained (*i.e.* kept up *or* fed) in the newly built huts of leaves.

18. **Arg.** She intensifies her penance.

Misc. पूर्वतपःसमाधिना—तपसः समाधिः समाधानं संचयनम्, तेन. समाधि *m.* has not here the sense of concentration. It is rather, 'practice.' The phrase means 'by the (degree of) penance first (originally) practised.' अमंस्त *v.* thought, Aorist from √मन् 4 A. to think. काङ्क्षित *p.p.p.* desired.

अनपेक्ष्य disregarding, overlooking, not caring for. मार्दव *n.* tenderness. मृदोर्भावो मार्दवम्. प्रचक्रमे *v.* began. प्र√क्रम्, लिट्. √क्रम् preceded by उप and प्र takes Atmanepada in the sense of 'to begin.' Not minding the strain it would put upon her frail body, Parvati intensified her austerities for she saw that at the then pace her ambition would never materialize.

Trans. When she by the exercise of asceticism (as) at first (undertaken) considered the desired fruit not fully attainable, then, not minding the tenderness of her body she began to practise severe penance.

19. **Arg.** Her tender and tough body.

Misc. क्रम *m.* fatigue. चरित *n.* doings, deeds. व्यगाह्यत *v. pas.* वि√गाह् 1 A. to plunge into, to enter upon. ध्रुवम् introduces an उत्प्रेक्षा. "मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥"—*Kavyaprakasa.* काञ्चन *n.* golden. ससार *a.* full of substance (सार), tough. Parvati's body is at once extremely delicate and mightily tough—her rigorous penance is a loud comment on the wonderful power of endurance that she possesses. Hence the Kalidasian explanation of the paradox.

Trans. She who got fatigued even by playing with balls plunged into the (mighty)

deeds of the sages. Surely her body was made of golden lotuses, by nature both tender (as lotus) and tough (as gold).

20. **Arg**. Heat, heat everywhere.

Misc. शुचि *m*. the summer season. शुचिः
शुद्धेऽनुपहते शृङ्गाराषाढयोस्तथा। ग्रीष्मे हुतवहेऽपि स्यात्—
Visva. ज्वलत् *pr.p*. blazing. शुचिस्मिता (of bright
smiles)—Though she was going through the
awfully rigorous पञ्चाग्नितपः the smile
played with her lips. हविर्भुज् *m*. Fire. हवींषि
भुङ्क्त इति. सुमध्यमा— शोभनं मध्यं कटिर्यस्याः सा, of a
beautiful (fine-cut *or* chizelled) waist. नेत्रप्रति-
घातिनी *f*.—नेत्रे प्रतिहन्तुं शीलमस्याः dazzling to the
eyes. अनन्यदृष्टिः—न अन्यस्मिन् दृष्टिः अस्याः. सवितृ—
सुवति लोकं कर्मणि इति सविता सूर्यः, he who
impels creatures to work. *Cf*. दिवाकर—दिवा
प्राणिन श्चेष्टायुक्तान्करोति इति. पञ्चाग्नितपः—Four fires are
maintained on the four sides of the practiser
(who sits in the centre): front, behind, right
and left. The sun is the fifth fire (*Cf*.
अग्निः सविता सविता वा अग्निः) and the eyes are fixed
on its dazzling disc. Manu times the तपः—
"ग्रीष्मे पञ्चाग्निमध्यस्थो वर्षासु स्थण्डिलेशयः". For the
"hot" penance *Cf*. हविर्भुजामेधवतां चतुर्णां मध्ये
ललाटंतपसप्तसप्तिः। असौ तपस्यत्यपरस्तपस्वी नाम्ना
सुतीक्ष्णः चरितेन दान्तः॥ (*Raghu* XIII. 41) and
तेजस्विमध्ये तेजस्वी दवीयानिति गण्यते पञ्चमः पञ्चतपस-
स्तपनो जातवेदसाम् (*Sisu*. II. 51).

Trans. In summer she of a fine waist, smiling delicately, having got into the midst of four blazing fires and having overcome the solar light dazzling to the eyes, gazed at the sun, looking on nothing else.

21. **Arg.** The sun tells.

Misc. गभस्ति *m.* ray. श्री *f.* grace, charm. दधौ *v.* √धा 3 U. bore. अपाङ्ग *m.* the outer corner; but अङ्ग is neuter. श्यामिका *f.* darkness. कृतं पदम् = लब्धं स्थानम् made a foot-hold. (*Cf.* the Vernacular: घर करना, पैर जमाना.) पदं व्यवसितत्राणस्थानलक्ष्माङ्घ्रिवस्तुषु—Amara. पद means (*i*) an undertaking, *(ii)* refuge, *(iii)* place, footing *(iv)* mark, spot, (*v*) foot (चरण), (*vi*) thing. In addition—(*vii*) tread, foot fall, *(viii)* foot print, (*ix*) a word in grammar, (*x*) pretext. We illustrate :—(*ii*) पदमापदि माधवः. (*iii*) श्यामिकया कृतं पदम् (Text); अविवेकः परमापदां पदम्. (*iv*) नवनखलेखालाञ्छितं बाहुमूलम्. (*v*) पादाग्रे पदम्. (*vi*) पदार्थः. (*vii*) कुरु घनोरु पदानि शनैः शनैः. (*viii*) पदं तुषारस्रुतिधौतरक्तम्. (*ix*) पदसमूहो वाक्यम्. (*x*) सूत्रपदेन गतः (—*Kashika*).

Trans. Her face thus heated by the rays of the sun bore the beauty of a lotus; only at the long eye-corners did darkness set in gradually.

22. **Arg.** She feasts upon the food of the trees.

Misc. अयाचित *p.p.p.* (with नञ्) unasked. अम्बु *n.* water. रसात्मक—The moon was supposed to be full of nectar (water of the gods). *Cf.* बृहत्संहिता—सलिलमये शशिनि रवेर्दीधितयो मूर्छितास्तमो नैशं क्षपयन्ति. उडुपति *m.* moon. उडूनां ताराणां पतिः. पारणा *f.* = व्रतान्तभोजनम् feast after a fast. वृत्ति *f.* subsistence. *Cf.* कां वृत्तिमुपजीवत्यार्य्यः (what living do you follow ?) न व्यतिरिक्त no other than. साधन *n.* here, items or menu. *Cf.* बुद्धचरित—अग्राम्यमन्नं सलिलप्ररूढं पर्णानि तोयं फलमूलमेव । यथागम-वृत्तिरियं मुनीनाम्......

Trans. Water alone that came to her unsought (*i.e.* rain) and the rays of the nectareous moon was her feast after a fast, the menu of which was nothing different from the subsistence of the trees.

23. **Arg.** Like the earth she reeks.

Misc. निकामं तप्ता = निकामतप्ता, सुप्सुपा *comp.* exceedingly heated. नभश्चर *a.* नभसि चरतीति moving in the sky. तपात्यय *m.* end of summer. तपस्य ग्रीष्मस्यात्ययोऽन्तः. उक्षित *p.p.p.* drenched. √उक्ष् 1 P. is generally used with प्र—मार्गप्रोक्षणम् sprinkling on the road. ऊष्मन् *m.* vapour; heat.

Trans. Excessively heated by the various

fires—that in the sky and those fed by fuel, she, at the close of summer, drenched with fresh waters, let off (simultaneously) with the earth, up-rising vapours.

24. **Arg.** The rain-drops trickle down to her navel.

Misc. पक्ष्मन् *n.* eye lash. पयोधरोत्सेध *m.* elevation of breasts—a favourite phrase of our poet. Kalidasa's "breasts" are very fond of butting. *Cf. St.* 8. *supra.* स्खलित (√स्खल्—क्त) interrupted. प्रपेदिरे *v.* लिट्. reached. √पद् to go, 4 A. उदबिन्दु *m.* Drop of water. Here उद is a contraction of उदक water. This contraction is permissible in compounds that are names and in combinations with पेषम्, वास, वाहन, धि and optional in ओदन, सक्तु, बिन्दु, कुम्भ etc. नाभि *m. f.* navel. How gracefully Sarasvati dances to the tune of Kalidasa and supplies him the right word. Mark the fate of the adventurous rain-drops: they smite the tender under-lip (ताडिताधराः), never knowing that they are going to be dashed to pieces by the jutting, tough breasts (पयोधर—चूर्णिताः), and just escaping total annihilation, they lose their way (स्खलिताः) in the maze of the folds (वलीषु), till at last they completely lose themselves in the (deep) navel. What a word-picture!

Trans. The first drops of rain-water, resting for a moment on the eye-lashes, smiting the lower lip, shattered by dashing against the jutting breasts and interrupted in the folds got to the navel after a long time.

25. **Arg.** The witnesses of her penance.

Misc. शिलायां शेते इति शिलाशया sleeping on a slab. वर्षासु स्थण्डिलेशयः—Manu. निकेत *m.* house. Manu prescribes out of-door ascetic life : अनग्निरनिकेतः स्यान्मुनिर्मूलफलाशनः. निरन्तर *a.* निर्गतमन्तरं यस्मात् तत् un-interrupted. अन्तरवात *a.* interspersed with wind-storms. It qualifies वृष्टि. व्यलोकयन् *v.* लङ्. saw. वि √ लोक् 10 U. उन्मिषित *n.* glance, wink. तडित् *f.* lightning. The night winks through the flashes of lightning. क्षपा *f.* night. क्षपयति चेष्टाम्. साक्ष्य *n.* evidence साक्षिणः कर्म साक्ष्यम्. The English have had to take recourse to a very narrow adage. Do in a hall as you do on a hill. Their recording angels do not dare into their houses and keep no eye on their closetted actions. How potent and all-embracing is the conception of the ancient Aryans who grasped thoroughly the immanence and ubiquity of the Seeing Eye ! They call to witness all that is in space and time :

आदित्यचन्द्रावनलोऽनिलश्च द्यौर्भूमिरापो हृदयं यमश्च।
अहश्च रात्रिश्च उभे च सन्ध्ये धर्मश्च जानाति नरस्य वृत्तम् ॥

Trans. The nights, with lightning-looks, saw her sleeping on a slab, dwelling in the open during uninterrupted rains interspersed with storms—standing, as it were, in witness to (her) great penance.

26. **Arg.** Winter in the water.

Misc. निनाय *v.* passed. लिट् from √नी 1 U. अत्यन्त० अत्यन्तं हिमानाम् उत्किरा अनिला यासु ताः. उत्किरन्ति क्षिपन्ति इति उत्किराः. √कॄ 6 P. to throw. उदवास *m.* उदके वासः living in water. सहस्य = पौष, the coldest month of the year. The poet has left out three seasons and taken only ग्रीष्म, वर्षा and शिशिर. Manu too prescribes penance in these inclement seasons only. कृपावती—Parvati projects her own compassionable condition into the separated pair of the chakravakas. She is pitying herself, as it were. Besides, ascetics are proverbially known for their soft corner for all in suffering. The chords of their hearts are readily touched by the sight of our little sorrows. चक्रवाकयोर्मिथुने—The Indian poetic tradition assigns the pair separation during the night and re-union at day-break. They figure in hundreds of love lyrics and are

symbols of connubial love : the least separation (caused by the intervening lotus-leaf) is enough to send them crazy for each other. And, in the unfeeling dark of the night, one calls out to the other, a cry of anguish is all that is heard in reply, but the mate comes not. Nature is indeed hard on them : while the whole of God's creation rests united, they are doomed to carry on their eternal search for each other. The heart of the whole of mankind goes out to these beautiful lovers in misery—and particularly of those who themselves are feeling the pangs. We dish out below a few specimens of *Chakravaka* poetry picked up at random : चक्रवाकवधुः, आमन्त्रयस्व सहचरम्, उपस्थिता रजनी (*Sakuntala*) सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां, ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः (*Vikrama*), रथाङ्गनाम्नोरिव भावबन्धनं बभूव यत्प्रेम परस्पराश्रयम् (*Raghu*), अर्धोपभुक्तेन बिसेन जायां सम्भावयामास रथाङ्गनामा (*Kumara*).

27. **Arg.** ' Her face, a lotus.

Misc. पद्मसुगन्धिना fragrant like a lotus. See our detailed notes on गजदानसुगन्धिना *Raghu*, 46. प्रवेपमान *pr. p.* trembling. √वेप् 1 A. तुषार *m.* snow. सम्पद् *f.* abundance. सरोज *n.* lotus. सरसि जातम्. The other form with the *Loc.* retained is सरसिज. सन्धान *n.* joining. √धा with सम् means to unite, to

combine, to join. We have सन्धि, सन्ध्या and संहित. The lotuses had been blighted by the snow. They, however, reappear in the face of Parvati, standing in water. Her face has the beauty of a lotus, so Kalidasa told us in I. 43. Her breath has the fragrance of the breath of all beautiful women. *Cf.* निश्वास इव सीताया वाति वायुर्मनोरमः—*Rama.* Her lower lip is either trembling on account of the chill or seems to because of the tremulous rays of the moon reflected by the rippling water.

Trans. At night, by her lotus-scented face, beautiful with the leaf-like tremulous lower lip, she reunited, as it were, lotuses with the waters whereof the lotus-wealth had been destroyed by the showers of snow.

28. **Arg.** Even the leaves go.

Misc. स्वयंविशीर्ण *a.* fallen of themselves. विशीर्ण *p.p.p.* √शॄ 9 P. to injure. शर (शृणातीति), शरीर (शीर्यत इति) and शरारु (हिंसनशील) are derivatives. परा काष्ठा = चरमा सीमा. Compounding here weakens the emphasis. काष्ठा is pitch, scale. अपाकीर्ण—(अप—√कॄ—क्त) discarded. प्रियंवदा *f.* प्रियं वदतीति honey-tongued. अपर्णा *f.* she who ate no leaves.

Trans. Living on leaves of trees dropped of themselves is of itself the zenith of penance,

but by her even that was discarded; therefore the legend-knowers call her, the agreeable speaker, *Aparna.*

29. Frail Parvati eclipses hardened ascetics.

Misc. मृणालिकापेलव *a.* tender like a lotus-stem. बालमृणाली. अल्पार्थे कः. ग्लपयत् *pr.p.* wasting, consuming. अहर्निशम् *Acc.* sing. अहश्च निशा च. This is समाहार द्वन्द्व, used adverbially. कठिन *a.* hard, hardened. Elsewhere कठिन means 'solid', and never 'difficult'. The Punjabi करड़ा is a correct descendant; the Hindi कठिन (difficult) is a departure. दूरम् अधश्चकार left (it) far behind. We use both अधः कृ and अधरीकृ in this sense. दूरीकृ also: दूरीकृताः खलु गुणैरुद्यान—लता वनलताभिः—*Sakuntala.* For the idea and language of the first hemistich, compare अनेन कल्याणि मृणालकोमलं व्रतेन गात्रं ग्लपयस्यहर्निशम्—*Vikrama.* The sloka is echoed in the *Parvati Parinaya*: एषा शिरीषसुकुमार-शरीरयष्टिश्चान्द्री कलेव नयनोत्सवमावहन्ती। संचेतुमिच्छति शिलाकठिनैः शरीरैः संपादितान्यपि तपांसि तपोधनानाम्॥

Trans. Day and night consuming, by such vows, her own body tender as a lotus stem, she out-distanced the asceticism of the ascetics acquired by hardened bodies.

30. **Arg.** The Brahmacharin pays a visit.

Misc. अजिनं चाषाढश्चेत्यजिनाषाढौ, तयोर्धरः.

अजिन *n.* = कृष्णाजिन skin of a black deer. आषाढ *m.* a staff of पलाश. आषाढो व्रतिनां दण्डे मासे मलयपर्वते—मेदिनी. Manu prescribes different woods for the students of different वर्णs. प्रगल्भवाच् *a.* bold in speech. प्रगल्भा वाक् यस्य सः. ब्रह्मयेन— It is believed that Vedic studies, if conducted properly, endow a man with an awing majesty. जटिल *a.* with hair matted. जटा अस्य सन्तीति. The other form is जटाल. शरीरबद्धः = बद्धशरीरः incorporate, incarnate. In a Bahuvrihi *comp.* निष्ठान्त formations (*viz.* those with क्त and क्तवतु) occupy the first place; instances where the rule may or may not be observed are classed as आहिताग्न्यादि.

Sankara views his own disguise in the *Parvati Parinaya* :

अंसे कृष्णाजिनश्रीस्त्रिगुणविरचिता मेखला श्रोणिभागे
पाणावाषाढदण्डो भसितविरचितं पुण्ड्रकं भालदेशे।
दर्भैः क्लृप्तं पवित्रं श्रवसि परिणमन्मानतुङ्गी पिशङ्गी
मौलौ पङ्क्तिर्जटानां जपवलयमिदं स्फाटिकं च प्रकोष्ठे॥

31. **Arg.** Parvati acts the hostess.

Trans. Then a certain person with clotted hair, wearing a deer-skin and holding a Palasa-staff, bold in speech, shining, as it were, with Vedic lustre, entered the hermitage, as if he were the first stage of life invested with a form.

Misc. आतिथेयी *f.* hospitable. अतिथिषु साध्वी. ढञ्. Similar formations are—पाथेय *n.* provender, वासतेय *a.* habitable, स्वापतेय *n.* property. सपर्या *f.* worship. प्रत्युदियाय *v.* (प्रति—उद्—इयाय) लिट्, received (*lit.* rose and advanced towards). √इ 2 P. to go. √गम् and √व्रज् also are used with प्रति and उद् in this sense. साम्य *n.* equality. समस्य भावः. निविष्टचेतस् *a.* (=स्थिरचित्त) unruffled, calm. निविष्टं शान्तमविकृतं चेतो येषां ते निविष्टचेतसः, तेषाम्. निविष्ट corresponds to our टिका हुआ (settled). वपुर्विशेषेषु = वपुषां विशेषाः तेषु towards distinguished forms. अतिगौरवाः क्रियाः acts full of respect. Analysis : अतिशयितं गौरवम् आदरो यासु ताः. गौरव *n.* elsewhere meaning greatness is here respect or regard : *Cf.* प्रयोजनापेक्षितया प्रभूणां प्रायश्चलं गौरवमाश्रितेषु—*Kumara* III. 1. For the idea, compare आकृति विशेषेष्वादरः पदं करोति—*Malavika.*

Trans. The hospitable Parvati received him with customary worship full of regard; the acts of those who remain equable, even where there is equality (साम्येपि सति), are full of regard for distinguished personages.

32. **Arg.** The received guest speaks.

Misc. विधिप्रयुक्त *a.* done according to the Sastraic injunctions. परिगृह्य having received, accepted. सत्क्रिया *f.* is worship and refers to the सपर्या in the last sloka. परिश्रमं विनीय नाम—नाम *ind.* is here used in the sense of 'अलीक'. The

phrase means that he had no fatigue; but to give a realistic touch to his guise, the Brahmacharin acts the removal of fatigue. नाम and किल are very idiomatic in this sense. मृतो नाम भूत्वा, क्षुधितो नाम भूत्वा feigning death, hunger. प्रसह्य सिंहः किल तां चकर्ष (*Raghu*) the lion seemed to tug her with force. ऋजुना चक्षुषा with eyes devoid of emotion. Glad eyes would have been in consonant with his guise as a stranger Brahmacharin. अनुज्झितक्रम *a.* observing the proper sequence. The Bramacharin rightly questions the ascetic about the first thing with her—penance.

Trans. Having received the worship done (to him) according to the rules and having feigned the removal of fatigue for a while he looked at Uma with lack-love eyes and began to speak not disregarding the due order.

33. **Arg.** Is her penance faring well?

Misc. समित्कुशम् = समिधश्च कुशाश्च—समाहार द्वन्द्व. अपि a particle of interrogation. अपि कुशली तातः. 'अपि' = कच्चित् I hope? Panini notes (*i*) पदार्थ, (*ii*) संभावना, (*iii*) अन्ववसर्ग, (*iv*) गर्हा, (*v*) समुच्चय—the meanings of अपि. We illustrate: (*i*) सर्पिषोपि स्यात् there may be a drop of ghee, (*ii*) अपि स्तुयाद् विष्णुम् it may be expected of you to praise Vishnu, अपि शिरसा पर्वतं भिन्द्यात्

you may butt the hill to pieces, (*iii*) अपि सिञ्च अपि स्तुहि you may water (the plants) or you may praise. The last line like so many others of Kalidasa has passed into a proverb. We come across "health first" injunctions on every hand in Sanskrit literature : सततमात्मानमेव गो पायीत ; आत्मानं सततं रक्षेत्.

Trans. I hope wood and Kusha grass are easily obtainable for sacrifice? I hope the water is fit for your bath? I hope you engage in penance according to your strength? (For), the body is certainly the first requisite for the practice of piety.

34. **Arg.** Do the mothered creepers thrive.

Misc. आवर्जित—√वर्ज् 1 P., 10 U. —क्त. With the prefix आ, √वर्ज् means to pour out. It also means to invert in order to pour out : कलशमावर्जयति. Also to win over : आवर्जयति मनांसि विपश्चिताम्. संभृत made to sprout. सं √भृ from collecting materials (संभार) comes to mean to prepare, to make. *Cf.* असम्भृतमण्डनमङ्ग यष्टेः—*Kumara.* अनुबन्धिन् *a.* of uninterrupted (growth). प्रवाल *n.* foliage. वीरुध् *f.* creeper. विविधं रोहतीति. अलक्तक *m.* lac-dye पाटल *a.* pink. श्वेतरक्तस्तु पाटलः—Amara. तुला *a.* primarily a balance is used here in the sense of likeness or similarity. दन्तवासस् *v.* lip (दन्तानां वासः). *Cf.* दशनच्छद. The late Principal Apte like some

other critics finds fault with the Instrumental here. According to Mallinatha, Panini (II 3-73) excludes तुला from the scope of the Instrumental prescribed, when it means similar (तुल्य). Now, the word means both तुल्य and तौल्य (similarity). Here it is used in the latter sense. Hence there is no bar to the Instrumental. Malli is supported by Bhoja : सदृशपदार्थवाची सादृश्यमात्रवाची चेति द्वौ तुलाशब्दौ। सादृश्यमात्रवाचकतुलाशब्दयोगे तु तृतीयापीष्यत इति।

Trans. I hope the sprouts of the creepers made to grow by the water poured out by you are constantly thriving?—(the sprouts) that rise to equality with your lower lip which is red though long bereft of the lac-dye.

35. **Arg.** Do not the deer displease her?

Misc करस्थ *a.* resting in the the hand. दर्भ *m.* = कुश. प्रणय *m* affection उत्पलाक्षि voc. sing. उत्पले इव अक्षिणी यस्याः, सा, तत्संबुद्धौ lotus-eyed (lady). The deer, the nurselings of Parvati, are so much free with her that they snatch the sacrificial grass held in her hand. This act of theirs, though offensive in itself, ought to cause her no irritation, for ascetics are of mercy made. सादृश्यं प्रयुञ्जत इव—The deer are known for their rolling eyes.

But here the poet imagines that it is not that the deer are by nature gifted with rolling eyes but they have them for they are for the time being acting a close resemblance to Parvati's eyes. प्रयुञ्जते *v. pr.* they act. √युज् with प्र means to use, to act, to stage. प्रयोग (noun) means use, acting and practice. द्वावप्यागमिनौ प्रयोगनिपुणौ च—*Malavika*. √युज् 7th conj. takes the Atmanepada only with प्र, नि, उप and अनु. The only instance where प्र—√युज् takes the Parasmaipada is when it means to arrange the yajna utensils : यज्ञपात्राणि प्रयुनक्ति. For the content of the second line campare क्रियानिमित्तेष्वपि वत्सलत्वादभग्नकामा मुनिभिः कुशेषु—*Raghu*.

Trans I hope your mind is not displeased with the deer who snatch out of affection the *darbha* grass held in your hand?—the deer who by their rolling eyes act a close resemblance to yours.

36. **Arg.** Beauty never sins.

Misc. पापवृत्ति *f.* (=पापाचरण) sinful life. अव्यभिचारिन् *a.* invariable, universally true न व्यभिचरति न स्खलति इति. उदार-दर्शना *f.* उदारे आयते दर्शने लोचने यस्याः सा of large eyes. Synonyms : आयताक्षी, पृथुलोचना, विशालाक्षी. *Raghu* has a beautiful line : कामं कर्णान्तविश्रान्ते विशाले तस्य लोचने.

शील *n.* (=स्वभाव *m.*) disposition. रूपं पापवृत्तये न— The Indian poets regarded beauty as sin-proof. They saw in it something of the divine which kept sin off. The conception is utopian: when we come to the world of realities, we find that more often than not the facts are otherwise. All the same, the conception has a beauty rare even in the realm of idealism. To the Indian poet, beauty is next to godliness. To him it is not something "worse than wine that intoxicates both—the holder and the beholder." For this conception read

प्रायः कुरूपेषु भवन्ति दोषाः ।
यत्राकृतिस्तत्र गुणा वसन्ति ॥—बृहत्संहिता

न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । —*Sakuntala.* न ह्याकृतिः सुसदृशं विजहाति वृत्तम्—*Mriccha-katika* आकृतिमनुगृह्णन्ति गुणाः—*Viddhasalabhan-jika.* आकृतौ गुणाः—*Naishadhiya.* II. 51. भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य—*Uttara.* Not that the Indians were taken in by the face-value:

कमलानां मनोहराणामपि रूपाद्विसंवदति शीलम् ।
सम्पूर्णमण्डलेपि यानि चन्द्रे विरुद्धानि ॥

Trans. The saying, O Parvati, that beauty never tends to sin is unexceptionable; for, O large-eyed lady, your virtue has attained to the position of instructing even the (regular) ascetics.

37. **Arg.** Her sanctifying acts.

Misc. विकीर्ण *p.p.p.* scattered. बलि *m.* offering. सप्तर्षयः the seven sages. They are the mind-born sons of Brahmā :—

कश्यपोऽत्रिर्वसिष्ठश्च विश्वामित्रोथ गौतमः।
जमदग्निर्भरद्वाज एते सप्तर्षयो मताः॥

They represent the seven stars of the Great Bear. प्रहासिभिः—हास (smile or laugh) is conceived bright by the poets. The waters of the celestial river smile with the flowers of the offerings, the flowers therefore must be white. महीधर *m.* mountain. मह्या धरः. अनाविल *a.* (=न आविल = turbid) untainted. पावित (=पूत) *p.p.p.* of the causative of √पू 9 U. There is no causal sense here. स्वार्थे णिच्. अन्वय (अनु—अय) *m.* family. We also use अन्ववाय (अनु—अव—अय) in the same sense.

Trans. This mountain with his family was not so much sanctified by the waters of the Ganges fallen from the sky, and smiling with the offerings (of flowers) scattered by the seven sages as by your taintless conduct.

38. **Arg.** *Dharma* leads the *Trivarga.*

Misc. सविशेष *a.* used here as an *adv.* all the more, the more so. विशेष *m.* = आधिक्य, अतिशय excess. त्रिवर्ग *m.* the group of the three

viz. धर्म, अर्थ, काम. त्रयाणां वर्गः. प्रतिभाति *v.* appears. √भा 2P. to shine. 'मे' is षष्ठी. If 'प्रति' be understood to be a 'कर्मप्रवचनीय', we should have here the द्वितीया. But प्रति is an उपसर्ग here and forms a part of the verb which is Intransitive; hence षष्ठी. भाविनि *voc.* from भाविनी = of excellent thoughts. प्रशस्ता विशुद्धा भावा यस्याः सा. मनो० for the analysis, see Commentary.

Trans. Therefore virtue appears to me more especially now the best of the Triad (virtue, wealth and desire); O you of excellent thoughts, since you have selected and persue this alone, your mind untouched by wealth and desire.

39. **Arg.** The noble make friends in no time.

Misc. पर *pro.* stranger. सम्प्रतिपत्तुम् *inf.* to regard. √पद् 4A. अर्हसि *v.* it becomes you. यतः *ind.* since. संनतगात्रि *voc.* from संनतगात्री *f.* of stooping limbs (weighed down by the heavy breasts). संगत (सम्—√गम्—क्त) used as a noun in the neuter. Friendship. मनीषिन् *a.* wise (person). साप्तपदीनमुच्यते—Among the ancient Aryans, an address of a few words or walking together a few steps would suffice to seal a friendship between strangers. This custom and their proverbial hospitality (even

to utter strangers) are a clear indication of the high morale of the people at large. Unlike the moderns, they never had any occasion to suspect each other. सम्बन्धमाभाषणपूर्वमाहुः—*Raghu*. सखे सप्तपदा भव—पारस्करगृह्य. सप्तभिः पदैरवाप्यत इति साप्तपदीनम् (सख्यम्)—a formation that goes with सख्य only. By 'पद' is meant here सम्भाषण conversation or पादविक्षेप steps. In the context, the first sense may be preferred.

Trans. Now that you have yourself done me a great honour, it does not behove you to consider me a stranger ; for, O you of stooping limbs, the wise describe the friendship of the noble to be of (*i.e.* resulting from) seven words (or seven steps).

40. **Arg.** The Brahmacharin wants to ask nearer home.

Misc. बहुक्षमा *a.* full of forbearance. बह्वी क्षमा यस्याः सा. द्विजाति *m.* द्वे जाती जन्मनी यस्य सः *Cf.* मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जी बन्धनात्। ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥ उपपन्नचापल *a.* inherently loquacious, possessed with the gift of the gab. उपपन्नं सहजं चापलं वाक्चापलं यस्य सः. प्रष्टुमनस् *a.* प्रष्टुं मनो यस्य सः. The म् of तुमुन् is dropped in a Bahuvrihi comp. when काम or मनस् is the latter member. तपोधना *f.* तप एव धनं यस्याः सा.

रहसि भवम् = रहस्यम् a secret. प्रतिवक्तुम् *ind.* to reply. √ब्रू 2U. The Brahmacharin does not want to wrest the secret from her, if she is not prepared to share it with him.

Trans. Therefore this person, disposed to loquacity from the very nature of a Brahmana, is anxious to ask your ladyship full of patience. If, O you penance-rich, it be no secret, pray reply.

41. **Arg.** Parvati has all that penance can promise.

Misc. प्रसूति *f.* birth. प्रथमस्य वेधसः of the primeval Creator. *Himalaya* was created by Brahmā himself (यज्ञार्थं हि मया सृष्टो हिमवानचले-श्वरः). The rest of the creation was the work of the ten Prajapatis—the mind-born sons of Brahma. Therefore the world is second-hand manufacture. Hence Himalaya stands above all. Parvati could not have fallen upon a "higher" कुल. त्रिलोकसौन्दर्यमिव—Kalidasa creates his heroines from the aggregate of all that is beautiful. *Cf.*

चित्रे निवेश्य परिकल्पितसत्त्वयोगा,
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे,
धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

Sakuntala.

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥
Kumara.

Bharavi shows his Creater at the collecting: बहुधा गतां जगति कमनीयतां समभिहृत्य—*Kirata* VI. 42. *Cf.* 'All beauty compassed in a female form.' (Tennyson)

Trans. Your birth is in the house of the primeval creator; your body is, as it were, the collected beauty of the three worlds; you have not to hanker after the pleasures of wealth (*i.e.* luxuries); you are young in age: say, what else can be the fruit of penance.

42. **Arg.** Offence too cannot be a cause.

Misc. अनिष्ट *n.* evil, offence (=विप्रिय). दुःसह *a.* unbearable. प्रति-पत्ति *f.* recourse to action. प्रति √पद् 4 A. means 'to do'. वाहतव—किं प्रतिपद्यते (=प्रतिपत्स्यते) वैदर्भः. अमात्यः—देव आत्मविनाशम्—*Malavika.* प्रतिपत्ति also means गौरव (regard), वार्ता (news, (बोध) understanding, etc. सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया—*Sakuntala.* का प्रतिपत्तिः; कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यति—*Sakuntala.* प्रमाणमन्तरेण नार्थप्रतिपत्तिः—Vatsyayana Bhasya. प्रहित (प्र √हि 5 P.—क्त) directed. कृशोदरी *f.* slender-waisted. *Syn.*—मन्दोदरी, तनूदरी, मध्यक्षामा, अनुदरा.

Trans. From an unbearable offence also, sensitive ladies may resort to such action, but, O you of slender waist, with my mind applied to reasoning, that too I do not see in your case.

43. **Arg.** Who dare offend Parvati?

Misc. अलभ्य॰ For analysis see Com. शोक is grief due to an insult. अभिभव *m.* attack, defeat, humiliation. विमानना *f.* insult. सुभ्रू *f.* a lady of beautiful brows. The correct *voc.* sing of सुभ्रूः. The form in the text has raised a storm among the grammarians. See Com. अभिमर्श *m.* outrage (*lit.* carnal touch). पन्नग *m.* snake. पन्नः सन् गच्छति goes crawling. रत्नसूचि *f.* tip of the gem. The cobra is supposed to have a gem in the hood. For the idea that beauty is above harm, compare तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति—*Vikrama.* अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मसात्कुर्वन्ति—*Kadambari.*

Trans. This form (of yours) cannot have the humiliation of grief; O lady of fair brows, whence can there be an insult in the father's house, nor is an outrage (conceivable) in your case; (for) who would stretch out his hand for the shooting gem (in the head) of the snake?

44. **Arg.** Why anticipate old age ?

Misc. अपास्य discarding. आभरण *n.* ornament. वार्धक *n.* old age. Elsewhere it also means an assemblage of old people. °शोभिन् *a.* suiting. प्रदोष *m.* evening, nightfall. प्रारम्भो दोषायाः =प्रदोषः. दोषा is also an indeclinable. तारक *n.* and तारका *f.* a star. विभावरी *f.* night (*lit.* shining). अरुण *m.* dawn. अरुण or अनूरु (thighless) is the charioteer of the sun. Dawn heralds the day. अरुणाय कल्पते is fit to receive Aruna, (अरुणं गन्तुं योग्या भवति).

Trans. How is it that casting away ornaments you have put on in your youth, bark-garments fit for old age? Say, if the Night with the moon and the stars prominently displayed at its commencement is fit to receive the Dawn.

45. **Arg.** Neither heaven nor husband can she be after.

Misc. दिव् *f.* heaven. प्रार्थयसे *v.* you seek, desire, beg for. √अर्थ् 10A. प्रदेश *m.* a tract of land, region. The student should distinguish between देश (country) and प्रदेश (= स्थल). उपयन्तृ *a.* bridegroom. √यम् 1P. with उप means to marry and takes the Atmanepada. Bhatti, however, uses the prefixed verb (सोपसर्गक्रियापद) in the sense of accepting anything, not only

hand; उपायंस्त महास्त्राणि, मोपयध्वं भयम्. अलं समाधिना—away with penance, no use of penance. समाधिना साध्यं नास्ति. अलम् *ind.* is used here in the sense of निषेध negation. From the Sanskrit paraphrase given above, it is clear that समाधि is instrumental in the act of accomplishing not expressed by any verb or participial verb in the original sentence. न केवलं श्रूयमाणैव क्रिया कारकविभक्तौ प्रयोजिका ऽपि तु गम्यमानापि. अन्विष्यति *v.* अनु—√इष् 4P. seeks, looks for. मृग्यते *v. pas.* is sought. √मृग 10A. For the सुभाषित in the sloka, compare लभेत प्रार्थयिता न वा श्रियम्, श्रिया दुरापः कथमीप्सितो भवेत्। (*Sakuntala*).

Trans. If you desire heaven, your labour (penance) is useless; your father's lands are the regions of the gods; if you seek a husband, away with austerities: a gem does not seek, it is sought.

46. **Arg.** No one is worthy of her.

Misc. निःश्वसित n. a sigh. Some read निश्वसित. सोष्मन् *a.* ऊष्मणा सहितम् hot. संशयमेव गाहते entertains doubts, is plunged in doubt. √गाह् 1A. सिंहो वनं गाहते a tiger traverses the jungle. गहन *n.* jungle is from √गाह्. प्रार्थितदुर्लभः is a Karmadharaya comp. Parvati naturally heaved a sigh, when the Brahmacharin came upon the उपयन्तारम् in the foregoing sloka;

the word hit home. He had divined her secret. The sigh had betrayed her.

Trans. Your hot sigh has (already) told (me), still my mind is plunged in doubt: No one appears worthy of your desire—How can then there be a desired person who is unattainable?

47. **Arg.** Callous must be the young man.

Misc. स्थिर *a.* stern, unfeeling, stone-hearted. स्थिर=कठिन. 'स्थिर' may have a covert reference to Siva (स्थाणु). Then the word would mean firm-minded, of indomitable will (स्थिर = स्थिरचित्त). उत्पल *n.* a blue lotus. It was usually worn in the ear. उपेक्षते *v.* neglects, disregards. उप—√ईक्ष 1A. Originally it meant to observe closely. (तदेतेनोपेक्षितव्यम्—Yaska.) श्लथ *a.* loose(ly). *Cf.* the Panjabi (मुंजे) लथना or लहना. The initial श goes, because two consonants cannot stand together at the beginning of a word when Sanskrit is Prakritized. पिङ्गल *a.* tawny.

Trans. Oh, how stern that some young man desired by you must be, who disregards your clotted hair hanging loosely on your cheeks long destitute of the ear-lotuses, and tawny like the tips of paddy!

48. **Arg.** Who would not be moved by her sight?

Misc. मुनिव्रतैः—The word suggests that Parvati is going out of her way in taking to these austerities—they are the province of the ascetics. कर्शित (√कृश—णिच्—क्त) reduced, emaciated, run down. आप्लुष्ट *p.p.p.* burnt, scorched. विभूषणास्पद *n.* a place for an ornament. The parts of the body on which she used to wear ornaments always remained covered, the skin therefore was tender. Now exposure to the sun and wind told upon them most and the colour was dulled. शशाङ्क *m.* the moon शशोऽङ्को यस्य. शश or शशक is hare. Another tradition gives the moon a deer-spot (मृगलाञ्छनः). लेखा *f.* streak, digit. सचेतस् *a.* (=रसिक) (a man) of feeling; imaginative, gifted with poetic susceptibilities. सहृदय is a synonym. Ksirasvamin gives his idea of a सहृदय :

हृदयं तद्विविङ्क्ते यद्भावमन्यच्चलं पलम्।
शतैकीयाः सहृदया गण्यन्ते कथमन्यथा ॥

दूयते *v.* is pained. √दू 4A. to be pained.

Trans. What feeling man's mind is not afflicted when he sees you exceedingly emaciated by the vows of the ascetics, with th places for the ornaments seen burnt, like t digit of the moon by day?

49. **Arg.** The beauty-proud lover is deluded.

Misc. अवैमि *v.* I know, I think, methinks. (अव—एमि). अराल *a.* curved. पक्ष्मन् *n.* eyelash. सौभाग्य *n.* handsomeness. सुभगस्य भावः. सुभग *a.* handsome, elsewhere pleasant. सुभगसलिलावगाहा... (ग्रीष्म-) दिवसाः—*Sakuntala.* 'भग' has six meanings:

ऐश्वर्यस्य समग्रस्य धर्मस्य यशसः श्रियः।
ज्ञानवैराग्ययोश्चैव षण्णां भग इतीङ्गना॥

Here it means 'श्री' (beauty) and not 'भाग्य' (fortune). It is common knowledge that women fall for handsome men. *Cf.* कन्या वरयते रूपम्, स खलु सुभगो यमङ्गनाःकामयन्ते also repeats the same idea. It is silly to translate 'सुभग' here by 'one fortunate in love matters'. All this "fortune" consists in the looks of the lover. The Aryans who were born psychologists have all along appreciated this weakness of the fair sex. That is why we find the valets in Kalidasa ever reminding their masters of their handsomeness and therefore of their great chances of success. The Vidusaka in the *Vikrama* to the hero: न खलु सा दुर्लभेति समर्थये. The Yaksha too in the *Megha* fully recognizes the place that beauty occupies in the hearts of women: वाचालं मां न खलु सुभगंमन्यभावः करोति।

Trans. I know your lover (to be) deluded by his pride in his beauty, who does not make his face for long an object of your eyes of graceful glances and of curved lashes.

50. **Arg.** The Brahmacharin offers half his penance.

Misc. पूर्वाश्रम *m.* the first, *i.e.*, the Brahmacharya, ashrama. There are four आश्रमs—ब्रह्मचर्य, गार्हस्थ्य, वानप्रस्थ and संन्यास. साधु *adv.* definitely, fully, properly. Adverbs are used in the singular neuter. साधु भवानास्ताम् (साधु = comfortably, at ease). साधु दृष्टं यद्द्रष्टव्यम् (साधु= thoroughly). मान्यान् विमानयता त्वया न साध्वाचरितम् (साधु= साम्प्रतम् = युक्तम् = properly).

Trans. How long O Gauri, will you toil? I too have penance acquired in the first *Ashrama*. With the half of that (you can) have your desire. I want to know fully about that groom-to-be.

51. **Arg.** She looks to her friend to answer.

Misc. प्रविश्य having penetrated (her heart), having read her thoughts, having divined her secret. अनुप्रविश्य is idiomatic for adapting oneself to.

यस्य यस्य हि यो भावस्तेन तेन च तं नरम् ।
अनुप्रविश्य मेधावी क्षिप्रमात्मवशं नयेत् ॥

Hitopadesa.

अभिहित *p.p.p.* spoken to. अभि√धा 3 U. शशाक *v.* could. लिट् from √शक् 5 P. वयस्या *f.* a female friend. वयसा तुल्या (equal in age). यत् suffix. Without equality of age true and lasting friendship is impossible.

ययोरेव समं शीलं ययोरेव समं वयः ।
तयोर्मैत्री विवाहश्च .... ॥

विवर्तितानञ्जननेत्रम् *adv.* For the analysis see Commentary. विवर्तित *p.p.p.* (√वृत्—णिच्—क्त) averted, turned back. "Rolling" seems to have no sense here. Surely, a bashful girl that Parvati is, would never set her eyes dancing in the presence of a stranger who has already set her off her feet.

Trans.—Thus addressed by the Brahmana who had divined her secret, she could not speak her mind; so, to her friend who was standing by, she, with eyes averted and devoid of collyrium, tipped a glance.

52. **Arg.** Her friend tells the reason.

Misc. तदीय *a.* =तस्येदम् his. वर्णिन् *a.* Brahmacharin. वर्णी is the admiration that a man

earns by eschewing the eight. मैथुन s. वर्णः (प्रशस्तिः) अस्त्यस्य इति वर्णी. वर्णाद्ब्रह्मचारिणि–Panini. Else the form with the possessive suffix would be वर्णवान् (belonging to a class). साधो *voc.* gentle sir. 'साधु' is significant. न हि साधुषु किञ्चिदप्यकथनीयमस्ति—Narayana. अम्भोज *n.* lotus. अम्भसि जातम्. *Syn.* अब्ज, जलज, अम्बुज, अम्भोरुह, कुशेशय—all neuter. Lake and mud also give us two words: सरसिज (सरोज also), पङ्कज. उष्णवारण *n.* (=आतपत्र *n.*) an umbrella. उष्णं वार्यतेऽनेनेति the means of warding off heat. यदर्थम्—यस्मै इदं यदर्थम् (चतुर्थी तत्पुरुष) = the purpose for which (and not the man for whom). Parvati's friend is going to tell the Brahmacharin the reason of her penance (see Malli) and not the name of the lover. If the expression be interpreted—as so many of the annotators have done—to mean the man for whom, the girls would be conceding the Brahmacharin's claim to correct divination, which they would never like to do. Besides, Malli clearly says यस्मै लाभाय (purpose) and not यस्मै वराय (groom).

Notice once again the superb choice of words of our poet. It appears as if Dame Sarasvati comes down, takes the pen from Kalidasa's hand and writes for him. The umbrella is not आतपत्र here, it is उष्णवारण.

आतपत्र simply protects from the sun, उष्णवारण wards off the heat. Moreover, आतप is weak beside उष्ण. In *Raghu* too (आदानं हि विसर्गाय सतां वारिमुचामिव IV. 86), when munificence was at issue, the cloud was वारिमुच् and not जलधर. The first epithet is open-fisted ; the second, grasping

The lotus, nestling in its bed of cool water, is smitten by the sun (धाराभिरातप इवाभिहतं सरोजम्—*Malavika*). Here, it is plucked out of its liquid home and asked to keep off the scorching heat of a July noon! How exquisite is the indirect simile in the sloka.

Trans. Her friend said to the Brahmacharin: Gentle sir, know, if you are anxious, the reason for which she has made her body the means of penance as one would make a lotus the means of warding off heat.

53. **Arg**. She is after the uncatchable Siva.

Misc. महेन्द्रप्रभृतयः the great Indra and others. महेन्द्रः प्रभृतिर् आदिर्येषां ते. प्रभृति is also an indeclinable. कार्तिक्याः प्रभृत्याग्रहायणी मासे (from Kartika full-moon Margasirsha full-moon is a month). अधिश्रियः *m. pl.* of great splendour. अधिका श्रीर्येषां ते, तान्. चतुर्दिगीशाः *nom. pl.* lords of the four quarters. The comp. may also be analysed as चतुरवयवा दिक् इति चतुर्दिक्, तस्या ईशाः.

अवमत्य disregarding, not taking into account. √मन् 4A. with अव. मानिनी *f*. high-minded lady. Though she was foiled in her first attempt (when *Kama* too was annihilated), she clung to her pursuit with the firmness of the mountains out of which she took her being. अरूपहार्य *a*. not to be be captivated by looks. निग्रह *m*. castigation. Here it is destruction.

Trans. This high-minded lady disregarding the lords of the four quarters, of great splendour—Mahendra and others, is anxious to secure Siva for her husband—(Siva) who has chastised *Kama* and is (therefore) not to be taken by beauty.

54. **Arg.** Parvati becomes the target of the arrow for Siva.

Misc. हुङ्कार *m*. is a mystical sound, occurring in spells and charms. It was the expletive of the sages in wrath. हुङ्कार is a weapon of the Rudras which they use to frighten away their enemies. पुरा *ind*. formerly. पुरारि *m*. Siva; *lit*. the enemy of the (three) forts of demons. He is also called त्रिपुरारि and त्रिपुरहर. The story is briefly thus: 'The three sons of Taraka—ताराक्ष, कमलाक्ष and विद्युन्मालिन् obtained as a boon from Brahma, permission to build three cities which could be destroyed only by a single blow. मय, the architect of the

demons, built three cities—one of gold in the heaven, another of silver in the अन्तरिक्ष and a third of iron on the earth. They oppressed the world and defeated the gods who thereupon sought the help of Siva. The gods gave Siva each one half of his strength and Visvakarman, the architect of the gods, constructed a special chariot and Brahma became the charioteer. The three cities which always revolved, stood still at the sight of Siva, who, with one arrow destroyed the cities as well as the demon-sons.' शिलीमुख *m.* arrow. शिली शल्यं मुखे यस्य. व्यायतपातम् *adv.* penetrating deeply. व्यायत = वि—आ—यत long; here, deep. अक्षिणात् *v.* लङ्.—smote, struck, hit पुष्पधन्वन् *m.* Cupid, the god of the flowery bow. His arrows are supposed to be tipped with delicate flowers: they are not poisoned darts. But they succeed where Indra's thunderbolt fails (सर्वतोगामीनि च साधकानि च). Cupid's other analogous names are: पञ्चेषु, पञ्चबाण, पञ्चशर. There are two different traditions about the arrows:

(i) अरविन्दमशोकं च चूतं च नवमल्लिका ।
नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥

(ii) संमोहनोन्मादनौ च शोषणस्तापनस्तथा ।
स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः ॥

Trans. Formerly, turned back by an unbearable *hum* sound before its point could reach Siva, the arrow of Cupid, his body already destroyed, smote this lady in the heart with a deep stroke.

55. **Arg.** Her passion fired, Parvati hath no peace.

Misc. उन्मदना *f.* with passion provoked, love-stricken. उद्धत उत्कटो मदनो यस्याः सा. ललाटिका *f.* a mark on the forehead with sandal paste or some other fragrant powder. ललाट takes the suffix कन् (=क) in this sense. 'कर्णललाटात्कनलङ्कारे'—Panini. Dakshinavarta-natha remarks that the expression ललाटिका indicates maidenhood, since in the case of marrieds, the proper word is तिलक. This is, however, disputed by Arunachalanatha. ऊढा·ा अपि विरहतापप्रशमाय चन्दनेन ललाटिकैवालंकारः, न तु तिलकः, तस्य ललाटव्यापित्वाभावात्. न जातु=never. जातु *ind.*=कदाचित्, कदाचिदपि. For the use of न जातु, read from Manu: न जातु कामः कामानामुपभोगेन शाम्यति. निर्वृति *f.* peace, relief, comfort, happiness. तुषार०—For analysis see Com. तुषारसंघातः = हिमसहतिः = हिमानी mass of snow. This in course of time solidifies and becomes a slab. शिलातलेषु—" The plural is appropriate. When one snow-slab lost its cooling property owing to the heat of her body, she tried an-

other and so on, but she could find no ease owing to her love-malady being extremely unbearable." The idea is repeated in the *Parvati Parinaya*: सा नीहारशिलातले शृणु परं तापातुरा वर्तते.

Trans. Ever since then, remaining at her father's house, the young girl, with her passion fired and curls grey with sandal pasted on the forehead, has not had any relief even on the surfaces of the slabs of hardened snow.

56. **Arg.** Her faltering Siva-songs move her Kinnari friends to tears.

Misc. उपात्तवर्ण *a.* being sung; of which a beginning in song has been made. उपात्तो वर्णोऽस्य. वर्णः = गीतक्रमः. Halayudha records the various meanings of वर्ण —गीतक्रमे स्तुतौ वेदे वर्णशब्दः प्रयुज्यते. We have already noticed the second sense *viz.* स्तुति in वर्णिन्. वर्ण means वेद in such expressions as ऋग्वर्णोऽप्याह. चरित *n.* deed, exploit. कण्ठे स्खलितैः = कण्ठस्खलितैः broken in the throat. अनेकशः *ind.* many a time. वनान्त *m.* a forest tract. *Cf.* यत्र रम्यो वनान्तः—*Uttara.* Parvati's friends were touched by the depth of her futile longing for Siva and burst into tears. Whenever she began to sing of him, something in her heart rose and choked her throat.

Trans. When the exploits of Siva were being sung, she, by her words faltering in her throat choked with tears, very often made the Kinnara princesses, her companions in songs in the woods, burst into tears.

57. **Arg.** She passes winkless nights.

Misc. त्रिभागशेषासु—तृतीयो भागः शेषो यासां तासु with only the third watch remaining. Here त्रि stands for तृतीय (the ordinal). In compounds this is allowed, *e.g*, शतांशः, सहस्रांशः, the hundredth part, the thousandth part. व्यबुध्यत *v.* woke up. √बुध् 4 A. अलक्ष्यवाक् *a.* whose speech is objectless; there is no person present to whom she could address her speech. *Meghaduta* has a similar scene: निद्रां गत्वा किमपि रुदती सस्वनं विप्रबुद्धा. निशासु—during nights. As we have already remarked more than once, our poet has a very happy choice of words. When it is निशा (नितरां शेरतेऽस्यामिति), *i e.* when all ought to be asleep, she keeps vigil. The first two periods of the night she passes sleepless; in the third she does *close* her eyes for a while but then again suddenly wakes up, disturbed by a dream. Here again the expression निमील्य नेत्रे is significant. She closes her eyes but can enjoy no sleep.

Trans. At nights, when only the third part remained, she, having closed her eyes

for a moment would suddenly wake up, ejaculating the aimless words, "O Nilakantha, where are you going?" and throwing the clasp of her arms round an imaginary neck.

58. **Arg.** She reproves Siva in the picture.

Misc. सर्वंगत *a.* omnipresent (सर्वं गतः). आवस्थ *a.* in love with (= अनुरक्त). रहस् *n.* solitude, loneliness, retirement, secrecy. रहस् is an indeclinable also in the sense of secretly. अतः परीक्ष्य कर्तव्यं विशेषात्संगतं रहः—*Sakuntala.* उपालभ्यत *v. pas.* उप—आ √लभ् to reprove, to blame. Here again mark the appropriateness of मुग्धा. Parvati is मुग्धा (deluded), therefore she takes the likeness for the reality. She could not realize that it was no use administering a rebuke to Siva in the image.

Trans. "When you are by the wise called all-pervading, how is it (then) that you do not know this person in love with you?"—thus the moon-crested god drawn with her hand was reproved in secrecy by the deluded girl.

59. **Arg.** Penance is her last resort.

Misc. अधिगम *m.* obtainment. विचिन्वत् *pr.p.* seeking, looking for. वि √चि 5 U. means to look for. Hence विचय *m.* search. गुरु *m.* father. अनुज्ञा *f.* permission. प्रपन्न (प्र—√पद् 4 A.

—क्त) repaired to. That she left for the woods with the permission—and not without it—of her father, shows that she acted thoughtfully.

Trans. When (however) she could not come upon any other way to win that lord of the world, though she had searched for it, she, with the permission of her father, came along with us, to the penance-grove for the practice of penance.

60. **Arg.** Parvati's is an old yearning for Siva.

Misc. कृतजन्मन् *a.* कृतं जन्म यस्य brought into being, *i.e.*, planted. प्ररोह *m.* sprouting. प्ररोहाभिमुखः=प्ररोहस्याभिमुखः inclined to sprout. मनोरथः=मनसो रथः desire. शशिमौलि is the same as चन्द्रशेखर. The poet wants to convey the idea that Parvati has practised penance long and yet there are no signs of an early accomplishment of her object. The intense pathos of her life is heightened by the blossoming of the trees that she herself has planted. The contrast produces immeasurable effect.

Trans. Our friend has seen fruit even on these trees planted by herself—(the trees) the witnesses of her penance. yet her desire for Siva does not seem even to sprout.

61. **Arg.** No knowing when he will

favour her.

Misc. वेद्मि *v.* I know. √विद् 2 P. अस्रोत्तरम् *adv.* tearfully. अस्रम् उत्तरं प्रधानं यस्मिन्कर्मणि तद्यथा तथा. Bahuvrihi. अभ्युपपत्स्यते *v.* will favour. √पद् 4A. preceded by अभि and उप means to favour, to help. अभ्युपपत्तिरनुग्रहः—Amara. वृषन् *m.* Indra. सीता *f.* furrow, ploughed land. सीता लाङ्गलपद्धतिः-Amara अवग्रह *m.* drought, failure of rain. क्षत *p.p.p.* injured. Indra is the lord of rain; hence there are many common words for Indra and cloud.

Trans. I do not know when that person sought and unattainable will take pity on this my friend emaciated through penance and looked at by her friends tearfully, like Indra (taking pity) on tilled land afflicted with drought.

62. **Arg.** The unbetraying Brahmacharin refers to Parvati.

Misc. अगूढसद्भावम् *adv.* disclosing her noble love. इङ्गितज्ञ *a.* knower of the heart (इङ्गित *n.*). नैष्ठिक *a.* perpetual. निष्ठा (=अवसानं=मरणम्) अवधिर्यस्य lasting till death. अयि *ind.* A vocative particle of gentle address. अयि कोमलामन्त्रणे. अव्यञ्जितहर्षलक्षणः—व्यञ्जितानि प्रकटितानि हर्षस्य लक्षणानि चिह्नानि येन स व्यञ्जित०, स न भवति इति. Lastly it is a नञ्—तत्पुरुष *comp.* Siva knows

how to act his part. Although overjoyed at the news, he betrays no sign of the emotion—he remains संवृताकार.

Trans. Thus addressed, by her who knew Parvati's mind, in a manner disclosing her noble love, the handsome perpetual celebate, without betraying any signs of joy, asked Uma: "Gentle one, is this fact or fun?"

63. **Arg.** Parvati somehow speaks.

Misc. अग्रहस्त *m.* (= हस्ताग्र *n.*) the fore-part of the hand. Howsoever much we may desire, we cannot have here the analysis अग्रं हस्तस्य. Grammar stands in our way. It nowhere ordains एकदेशिसमास with अग्र. The only possible analysis is अग्रश्चासौ हस्तश्च, although there is no समानाधिकरणता. अग्रत्व and हस्तत्व do not co-exist, as नीलत्व and उत्पलत्व do in the blue lotus. Vamana's remark takes its stand on the inseparableness (here metaphorical identity) of the गुण and the गुणिन्. मुकुलीकृत *a.* formed into a bud. मालिका = अल्पा माला a rosary. तनया *f.* daughter. मिताक्षरम् *adv.* in measured accents. मितभाषित्वं तूत्तमनायिकाधर्मः. *Cf.* प्रविरला इव मुग्धवधूकथाः—Raghu. चिरव्यवस्थापितवाक् *f.* चिरेण व्यवस्थापिता वाक् यया सा. She took long to adjust her speech. The subject was so delicate that she had to revolve it long

before she could open her lips. The epithet अद्रिस्तनया brings out the contrast. The daughter of the mountain is supposed to inherit the quality of स्थैर्य, but even she was ruffled.'

Trans. Then the daughter of the mountain, placing on the tip of her hand, with fingers formed into a bud, the rosary of crystal beads; and, adjusting her speech for long, spoke in measured accents:

64. **Arg.** Parvati dittoes.

Misc. वेदविद् *a.* knower of the Vedas. उच्चैःपद *n.* exalted position. लङ्घन *n.* reaching. किल *ind.* false, untrue. *Vide* our note on नाम (सौन्दरनन्द 15). मनोरथानामगतिर्न विद्यते—There is nothing that you cannot desire. We desire a thing not because we can have it; but because we cannot help desiring it. Parvati is fully conscious that her penance cannot bring her any the nearer the object of her desire (Siva), yet she pursues the course she has laid down for herself, relying upon the chance fulfilment of her desire. Kalidasa has a similar expression in the *Vikrama*: नास्त्यगतिर्मनोरथानाम्.

Trans. O you best of the knowers of the Veda, as you have heard, this person is

anxious to attain to the exalted position. Surely this penance could not be the means to attain that; (but) nothing is inaccessible to desire.

65. **Arg.** The knowing Brahmacharin disapproves.

Misc. पुनरेव (=पुनर् एव) yet. Malli's reference to the past incident of मदनदाह reckons without the Brahmacharin's expected ignorance. This knowledge would be out of character. He is acting a stranger and should remain one. अमङ्गलाभ्यासाः *m. pl.* inauspicious practices. They are:

आलेपो भस्मितं विभूषितमहिर्वासः पितॄणां वने,
वेतालाः परिचारकाः प्रतिदिनं वृत्तिश्च भिक्षामयी ।
इत्थं यस्य शुभेतराणि चरितान्याख्यान्ति सर्वे जनाः,
तस्मिन्मौग्ध्यवशान्मतिस्तत्र रुचिं बध्नाति किं ब्रूमहे ॥

—*Parvatiparniya*.

Trans. Then the Brahmacharin said: Siva is known to all, even then you long for him; when I think of him delighting in unseemly habits, I cannot approve of your course.

66. **Arg**. The serpent round his arm rules out the hand-clasp (पाणिपीडन).

Misc. अवस्तु *n.* (=तुच्छवस्तु) a nothing.

Here नञ् is in the sense of निन्दा—deprecation. निर्बन्ध *m.* insistence. आमुक्त (आ—√मुच्—क्त) tied. *Vide* our note on गृहीतप्रतिमुक्त in *Raghu* 43. विवाहकौतुक *n* nuptial thread (हस्तसूत्र). वलयीकृत *a.* coiled, made into a bracelet. अहि *m.* serpent. अवलम्बन *n.* hold, clasp. तत्प्रथम *a.* the very first.

Trans. O you whose mind is set on a nothing, how will this your hand with the marriage-thread tied to it stand that very first clasp with Siva's hand braceletted with snakes?

67. **Arg.** Do the Silken *Sari* and the blood-dropping hide deserve to be joined?

Misc. परिचिन्तय *v. imp.* think thoroughly. योग *m.* union, joining together. दुकूल *n.* a silken garment कलहंसलक्षण *a.* marked with the figure of a melodious swan. कल *m.* sweet, indistinct sound. Here it stands for कलवत्. गजाजिन *n.* hide of an elephant. शोणितवर्षिन् *a.* dropping blood. Tradition has it that Siva delights in putting on the hide of a freshly killed elephant. *Cf.* हर पशुपतेरार्द्रं नागाजिनेच्छाम्—*Megha.* It is part of the marriage ceremony that the bride's garment is tied to the groom's at the skirts. This is known as the wedding knot. It would surely look odd that the silken garment of the princess Parvati be

tied to the hideous, blood-sprinkling hide which Siva wears.

Trans. Just think for yourself for a moment if these two things ever deserve to be joined together—the bride's silken garment marked with the figure of a melodious swan and the elephant's hide dripping with blood.

68. **Arg.** Who would like the new bride to tread on the cremation-grounds ?

Misc. चतुष्क *n.* a quadrangular courtyard. Also a hall resting on four pillars. चत्वारोऽवयवा अस्य इति. प्रकर *m.* mass. अवकीर्ण (अव √कॄ—क्त) set, placed. पर *a.* an enemy, a hostile person. नाम इति कुत्सायाम्. को नाम what churl ? अलक्तक *m.* lac-dye. पद *n.* foot-print. परेतभूमि *f* the land of the dead ; *i.e.* the cremation-ground. परेत (परा—इत) or प्रेत (प्र—इत) means a departed soul.

Trans. What churl, even an enemy, would approve of the prints, marked, with the lac-dye, of your feet, accustomed to be set on clusters of flowers in a quadrangle courtyard, (now set) on the cremation grounds littered with the hair of the dead.

69. **Arg.** How improper that the dead ashes will soil her breasts.

Misc. अयुक्तरूप *a.* very improper. Here रूप (प्) is a suffix in the sense of प्रशंसा (excellence). This प्रशंसा is non-moral: there is nothing good or bad here, all that concerns it is the excellence in the performance of an act. Hence चौररूपोऽयं यदक्ष्णोरप्यञ्जनं हरति = What a skilled thief—he steals even the collyrium of the eyes. त्रिनेत्र *m.* Siva (=त्र्यम्बक). वक्षस् *n.* bosom (here an embrace, a hug). तवापि सुलभम्—more correctly, त्वयापि सुलभम्. हरिचन्दन *n.* (*m.* also) yellow sandal. आस्पद *n.* place. In the sense of place आपद gets the insertion of स्. We have this insertion of स् elsewhere too: गोष्पदप्रपूरं वृष्टो देवः=It rained (cow) hoof-deep.

Trans. Say what can be more incongruous than this that Siva's bosom (*i.e.* hug) will be easily attainable to you. The ashes of the funeral pyre will find a place on your breasts, pasted with yellow sandal.

70. **Arg.** Another mockery that people will smile at her riding a bull.

Misc. पुरतः *ind.* in the very beginning. आदावेव पतिगृहप्रस्थानवेलायामित्यर्थः. Carried away by his fervour in inveighing against Siva, the Brahmacharin has skipped over the very first thing — her reception by the people. He now remembers it. Hence पुरतः. विडंम्बना *f.*

=परिहासः mockery. ऊढा *f.* married. Hence अनूढा unmarried. वारण *m.* an elephant. हार्य *pot. pas. p.* fit to be carried. वृद्धोक्ष *m.* an old bull. वृद्धश्चासौ उक्षा च. उक्षन् becomes उक्ष in जातोक्ष, and महोक्ष as well. स्मेर *a.* smiling. This is a formation from √स्मि 1A. with the ताच्छीलिक suffix र. We have similar formations in अजस्र (constant), कम्र (lover), हिंस्र (murderous), दीप्र (bright).

Trans. Here is another mockery for you: (even) the great people seeing an old bull ridden by you worthy of being carried on a lordly elephant will smile at you.

71. **Arg.** The moon-digit already and Parvati now—both pitiable.

Misc. कला *f.* =षोडशो भागः a digit of the moon. कलावत् *m.* the moon. नेत्रकौमुदी *f.* moon-light to the eyes. The fancy is very popular with the Sanskrit poets. *Cf.* त्वं कौमुदी नयनयोः (उत्तर०) and विलोचनचन्द्रिका (मालती०).

Trans. Two have now become objects of pity on account of their desire for a union with Siva: that charming digit of the moon and you, the moon-light to the eyes of the world.

72. **Arg.** Siva has not a single merit of a groom.

Misc. विरूपाक्ष *a.* of deformed eyes अलक्ष्य

a. untraceable, undefinable. वसु *n.* wealth. व्यस्त (वि-अस्त) taken individually. Different relations of the girl seek in the groom different things. The girl's sole concern is his looks: कन्या वरयते रूपं माता वित्तं पिता कुलम् । बान्धवाः सुखमिच्छन्ति मिष्टान्नमितरे जनाः ॥ According to others, the parents of a girl should look out for the qualities detailed below: कुलं च शीलं च मनोज्ञतां च विद्यां च वित्तं च वपुर्यशश्च । एतान्गुणान्सप्त निरीक्ष्य कन्या वराय देया पितुरप्यशोच्या ॥

Trans. His body has deformed eyes, his birth is untraceable, his wealth is indicated by his nudity. O fawn-eyed lady, is that to be found in Siva even singly which they look for in a groom?

73. **Arg.** Her marriage with him—a misplaced honour.

Misc. असत् *a.* evil. ईप्सित *n.* desire. 'मनः' is *Acc.* sing. श्मशानशूल *n.* the stake in the cremation-ground. यूपसत्क्रिया *f.* consecration as of a sacrificial post. It was the practice to execute the condemned criminals in the cremation-grounds. Thus the यूप and the श्मशानशूल serve the same purpose, yet he must be a bold man who would recommend for the शूल the honour and respect due to the यूप.

Trans. Turn away your mind from this

evil desire. What a disparity between him and you of blessed marks! Consecration of a sacrificial post in consonance with Vedic injunctions is not desired by the good people for an impaling stake.

74. **Arg.** Cross at the animadversion by the Brahmacharin, she turns her face aside.

Misc. विकुञ्चित *a.* contracted. आहित *p.p.p.* (आ—√धा—क्त) set. तिर्यग् आहिते turned aside. तिर्यग् also means horizontal, where it stands for a beast. उपान्त *m.* corner. लोहित *a.* red.

Trans. When the Brahmana was speaking disagreeably, she, with her anger inferrable from her quivering lower lip, turned her eyes aside, with their corners red, contracting her pencil-brows.

75. **Arg.** She declares his carping as based on ignorance.

Misc. परमार्थतः *ind.* in reality. अलोकसामान्य *a.* not common to the ordinary people (= लोकोत्तर). लोकस्य सामान्यं समानम् इति लोकसामान्यम्, तन्न भवतीति. अचिन्त्यहेतुक *a.* the reason whereof is unimaginable. It is a Bahuvrihi comp. क (कप्) is a समासान्त suffix. This is Uma's shattering answer to the Brahmacharin's boast — विदितो महेश्वरः.

Trans. And she said to him: surely you do not know Siva truly, since you have talked thus to me. Fools hate the conduct of the great, which is not common to the ordinary world and whereof the motive is inconceivable.

76. **Arg.** What has the desireless Siva to do with auspicious practices?

Misc. मङ्गल *n.* an auspicious ceremony. निषेव्यते (नि –सेव्यते) *v. pas.* √सेव 1A. is resorted to. भूति *f.* prosperity. शरण्य *a.* शरणे साधुः competent to protect. निराशिस् *a.* free from desire. आत्मवृत्ति *f.* working of the mind. आत्मन् here means the mind. उपहत *p.p p.* obscured, clouded.

Trans. A person who is either intent on remedying the sufferings or anxious to (attain) prosperity resorts to auspicious ceremonies. Of what use are these which cloud the mind with desires, to him who is a refuge of the world and free from desire?

77. **Arg.** Siva, a paradox.

Misc. अकिंचन *a.* नास्ति किंचन यस्य. (मयूरव्यंसकादिसमास.) प्रभव *m.* source. भीम *a.* dreadful. बिभेति अस्मात् इति. उदीर्यते *v. pas.* (उद्—ईर्यते) is said. याथार्थ्य *n.* यथार्थम्भावः=याथार्थ्यम् reality.

Trans. Penniless, he is the source of all

wealth, living in the cremation grounds, he is the lord of the three worlds, dreadful in form, he is called gentle (शिव): there are no true knowers of Siva.

78. **Arg.** Identical with the universe, he has no one form.

Misc. पिनद्धभोगिन् *a.* with snakes tied. पिनद्ध is a contracted form of अपिनद्ध (अपि—√नह्—क्त). The अ of अपि and अव prefixes is optionally elided :

वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः ।

न विश्वमूर्त्तेः—He is all things and all things are he. You cannot clap on one object and croak that you have at last found him. Here is Hindu pantheism in bloom.

Trans. The form of that god of all forms whether glittering with ornaments, encircled by snakes, or clad in elephant hide, or wearing a silken garment, or (garlanded) with skulls, or moon-crested—(the form) cannot be determined.

79. **Arg.** By his contact the funeral ashes become purifying.

Misc. संसर्ग *m.* contact, touch. विशुद्धये कल्पते becomes competent to purify. विशुद्धि[illegible]ऽलम्भवति. अलमर्थे चतुर्थी, न तु क्लपि सम्पद्यमाने इत्य[illegible]

तस्या विकार इष्टत्वात्. अम्बरौकस *m.* a denizen of heaven, a celestial being. अम्बरम् आकाशम् ओकः स्थानं येषां ते ऽम्बरौकसः.

Trans. Surely, the dust of funeral pyre ashes by coming into contact with his body becomes competent for purification. Therefore it is that (that dust) dropped down in the acting during a dance is besmeared on their heads by the gods.

80. **Arg.** The elephant-riding Indra bows down at the feet of the bull-riding Siva.

Misc. असंपद् *a.* without riches, destitute, indigent. प्रभिन्न *a.* = प्रभिन्नकट, with the temples bursting. प्रकर्षेण भिन्नः. Elsewhere प्र gives the sense of beginning of an action : प्रवृष्टो देवः (= It began to rain). वाहन *n.* conveyance. विनिद्र *a.* full-blown (*lit.* awake).

Trans. When that god, destitute of riches, goes on a bull, Indra, mounted on a rutting elephant of the quarters, approaches (touches) his (Siva's) feet with his (Indra's) head and makes the toes red with the pollen of the full-blown Mandara flowers.

81. **Arg.** How could the origin of Brahma's creator be known ?

Misc. विवक्षत *pr. p.* (from √विवक्ष *des.* from √ब्रू or √वच्.) desirous of speaking.

च्युतात्मन् *a.* depraved soul. एकं साधु भाषितम्—You have said one thing quite correct साधु used here adverbially. आमनन्ति *v. pr.* declare. √म्ना 1P. This is replaced by 'मन्' before सार्वधातुक suffixes. आत्मभूः (= स्वयम्भूः) Brahma.

Trans. Though anxious to point out faults, you, a depraved soul, have uttered one correct thing : how could he be of a traceable origin, whom they declare to be the creator of the Creator (*i.e.* Brahma)?

82. **Arg.** No more of dispute.

Misc. अलं विवादेन Enough of dispute; away with wrangling. तथाविध *a.* तथा विधा यस्य सः of that sort. भावैकरस *a.* having the one emotion of love. For analysis see Com. न कामवृत्तिर्वचनीयमीक्षते—A self-willed person does not care for censure. The public voice does not sway the self-willed personalities. They go the way they choose and have precious little care for what others may have to say. Mrs. Grundy points her finger at them in vain कामवृत्ति *a.* One who acts as one likes (स्वेच्छाव्यवहारी). वचनीय *n.* censure. Literally it means 'what they say'; and more often than not they talk of evil. Hence the meaning censure. Contrast it with अवद्य (a sin) *i.e.* that which should not be talked of.

Trans. Enough of dispute; let him be exactly as you have heard him to be; for him my mind is pervaded by the one sentiment of love: a self-willed doer heeds not what they say.

83. **Arg**. Even listening to sin is sin.

Misc. निवार्यताम् *v. imp. pas.* Let him be stopped. आलि *voc.* from आली *f.* a friend. बटु *m.* a religious student. बटवो ब्रह्मचारिणः—Amara. स्फुरितोत्तराधर *a.* with the lower lip throbbing. स्फुरितोत्तरोऽधरो यस्य सः. स्फुरितमुत्तरम् भूयिष्ठं यत्र. अपभाषते—reviles calumniates (अपवदति). पापभाक् पापं भजते a sinner. The sentence throws flood-light on the noble ethics of the ancients.

Trans. Friend, stop the Brahmacharin who, with his lower lip quivering, is anxious to speak something again. Not only he who reviles the great, but he too who listens to him, is a sinner.

84. **Arg**. She starts to go and he throws off the mask.

Misc. चचाल *v.* लिट; stepped forth. स्तनभिन्न-वल्कला *f.* with the bark-garment slipping off her breasts. स्वरूपमास्थाय assuming his own form. समालिलम्बे *v.* लिट्. सम् आ—√ लम्ब् 1A. to hold. वृषराज *m.* the best of bulls. केतन *n.* emblem.

Trans. Saying, "Else I shall leave this place," the girl stepped forth, her garment of bark slipping away from her breasts. Just then the bull-emblemed god (Siva), assuming his own form, held her (by the hand) smilingly.

85. **Arg.** The bewildered Parvati remains with her foot lifted.

Misc. वीक्ष्य (= वि—ईक्ष्य) having seen. वेपथुमत् *a.* trembling. वेपथु *m.* tremor. सरसाङ्गयष्टि *a.* with her slender body sweating. यष्टि is a प्रशंसावचन (an expression of excellence). The comp. would be analysed as: प्रशस्तम् अङ्गम् = अङ्गयष्टिः. सरस *a.* moist, sweating. अचल *m.* a mountain. Other words for mountain, having tha same connotation, are अग and नग. व्यतिकर *m.* meeting, striking against. It also means mixture: व्यतिकर इव भीमस्तामसो वैद्युतश्च. Contact, union: रुद्रेणोदसुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा. Incident, occurrence, affair: एवंविधे व्यतिकरे. न ययौ न तस्थौ—' Any expression to explain the action is sure to sound hollow and the significance shall have to be felt only, Here the words mean much more than they say. For further elucidation see our comments in the Introduction The वेपथु and सरसत्व figure among the eight सात्त्विक भावs :

स्तम्भः स्वेदोथ रोमाञ्चः स्वरभङ्गोथ वेपथुः ।
वैवर्ण्यमश्रुप्रलयावित्यष्टौ सात्त्विका गुणाः ॥

Trans. Seeing him, the daughter of the overlord of mountains shook and her slim frame sweated. Holding up her foot raised for placing down, she neither went nor stood still ——like a river embarrassed by the obstruction of a rock in its way.

86. **Arg.** Siva, slave of Parvati.

Misc. अद्य प्रभृति from to-day. Though अद्य properly means अस्मिन्नहनि (*i.e.* it is सप्तम्यर्थ-वृत्ति), yet in such phrases it comes to have the sense of अस्मात् अह्नः. दास *m.* a slave. आत्मानं दासते ददाति इति (he who places himself completely at the disposal of another), तपोभिः क्रीतः—bought by penance. This is at once an appreciation of the rigorous penance of Parvati and an expression of his own supreme self-control which the most bewitching damsel could not shake. अह्नाय *ind.* at once. क्लम *m.* fatigue. नियम *m.* penance. क्लेशः फलेन etc :—One forgets the toil after it has borne fruit. All langour goes and freshness of mind and body is restored. If, however, the toil has been incommensurate with one's powers of endurance, it badly tells upon the health and the cheeriness of spirits which comes with its fruition is but a poor substitute for the loss sustained. In that case, नवता (freshness) is purely mental and has nothing to do with the body. The

late Principal Apte closes the Preface to his Sanskrit-English Dictionary with this verse, saying that if his work were appreciated, he would consider his labours amply repaid and would feel quite refreshed to devote himself again to the service of the Sanskrit-reading public. But this was a vain hope; he had spent himself. He could not recover his lost vitality and succumbed to sheer weakness a couple of years later.

Trans. When the moon-crested god had said, "From to-day, O lady of stooping limbs, I am your slave, purchased with your penance," she instantly forgot (*lit.* gave up) the fatigue of penance; for, toil imparts freshness again by fruition.

स्थलानि विषमाणीह विवृतानि सविस्तरम् ।
ससन्देहाश्च वाक्यार्थाः सोपपत्ति वसायिताः ॥ १ ॥
कवीनां चाप्यभिप्रायाः सविशेषं प्रकाशिताः ।
गुणदोषविमर्शश्च यथारीति प्रवर्तितः ॥ २ ॥
इत्येवं निखिलो ग्रन्थः तत्त्वतः सम्प्रधारितः ।
छात्राणामुपकुर्वीत सतां प्रीतिं च वर्धयेत ॥ ३ ॥

APPENDIX A.

Lines for Reference and Explanation

Lines marked with an asterisk (*) may be expected when the examiner goes mad.

Ramayana

1. आराधिता हि शीलेन प्रयत्नैश्चोपसेविताः ।
   राजानः सम्प्रसीदन्ति प्रकुप्यन्ति विपर्यये ॥ XXVI 35.
2. औरस्यानपि पुत्रान्हि त्यजन्त्यहितकारिणः ।
   समर्थान् सम्प्रगृह्णन्ति जनानपि नराधिपाः ॥ XXVI 36.
3. इह प्रेत्य च नारीणां पतिरेको गतिः सदा । XXVII 6.
4. सर्वावस्थागता भर्तुः पादच्छाया विशिष्यते । XXVII 9.
5. स्वर्गोऽपि हि न मे मतः । XXVII 21.
6. बहुदोषं हि कान्तारं वनमित्यभिधीयते । XXVIII 5.
7. पतिहीना तु या नारी न सा शक्ष्यति (=शक्यति)
   जीवितुम् । XXIX 7.
8. यस्त्वया सह स स्वर्गो निरयो यस्त्वया विना । XXX 18.
9. यत्र त्रयं त्रयो लोकाः । XXX 34.
10. गुरुवृत्त्यनुरोधेन न किञ्चिदपि दुर्लभम् । XXX 36.

Saundarananda

*1. नाचिन्तयद्वैश्रमणं न शक्रं तत्स्थानहेतोः कुत एव धर्मम् ।2.
2. सा सुन्दरी स्त्रीषु नरेषु नन्दः । 5.
*3. द्वन्द्वं ध्रुवं तद्विकलं न शोभेतान्योन्यहीनाविव रात्रिचन्द्रौ । 7
[illegible]भूषणानामपि भूषणं सा । 12.
[illegible] । 27.

Kumarasambhava

1. प्रियेषु सौभाग्यफला हि चारुता । 1.
2. पदं सहेत भ्रमरस्य पेलवं
   शिरीषपुष्पं न पुनः पतत्त्रिणः । 4.
3. क ईप्सितार्थस्थिरनिश्चयं मनः
   पयश्च निम्नाभिमुखं प्रतीपयेत् । 5.
4 न षट्पदश्रेणिभिरेव पङ्कजं
   सशैवलासङ्गमपि प्रकाशते ।.9.
*5. लतासु तन्वीषु विलासचेष्टितं
   विलोलदृष्टं हरिणाङ्गनासु च । 13.
6. न धर्मवृद्धेषु वयः समीक्ष्यते । 16.
*7. वदन्त्यपर्णेति च तां पुराविदः । 28.
8. भवन्ति साम्येपि निविष्टचेतसां
   वपुर्विशेषेष्वतिगौरवाः क्रियाः । 31.
9. शरीरमाद्यं खलु धर्मसाधनम् । 33.
10. पापवृत्तये न रूपमित्यव्यभिचारि वचः । 36.
11. सङ्गतं सतां मनीषिभिः साप्तपदीनमुच्यते । 39.
12. कः करं प्रसारयेत् पन्नगरत्नसूचये । 43.
13. वद प्रदोषे स्फुटचन्द्रतारका
   विभावरी यद्यरुणाय कल्पते । 44.
14. न रत्नमन्विष्यति मृग्यते हि तत् । 45.
15. शशाङ्कलेखामिव पश्यतो दिवा (त्वां)
   सचेतसः कस्य मनो न दूयते । 48.
16. मनोरथानामगतिर्न विद्यते । 64.
17. अपेक्ष्यते साधुजनेन वैदिकी

श्मशानशूलस्य न यूपसत्क्रिया । 73.

18. (अलोकसामान्यमचिन्त्यहेतुकं)

द्विषन्ति मन्दाश्चरितं महात्मनाम् । 75.

19. न सन्ति याथार्थ्यविदः पिनाकिनः । 77.

20. न विश्वमूर्त्तेरवधार्यते वपुः । 78.

21. न कामवृत्तिर्वचनीयमीक्षते । 82.

22. न केवलं यो महतोपभाषते

शृणोति तस्मादपि यः स पापभाक् । 83.

23. क्लेशः फलेन हि पुनर्नवतां विधत्ते । 86.

Raghuvamsa

*1. बालातपमिवाब्जानामकालजलदोदयः । 61.

2. प्रणिपातप्रतीकारः संरम्भो हि महात्मनाम् । 64.

*3. राज्ञा हिमवतः सारो राज्ञः सारो हिमाद्रिणा । 79

4. आदानं हि विसर्गाय सतां वारिमुचामिव । 86.

Niti-Sataka

1. सततं वाग्भूषणं भूषणम् । 4.

2. विद्याविहीनः पशुः । 6.

3. किं जीर्णं तृणमत्ति मानमहतामग्रेसरः केसरी । 9.

4. सर्वः कृच्छ्रगतोपि वाञ्छति जनः सत्त्वानुरूपं फलम् । 10.

5. वाराङ्गनेव नृपनीतिरनेकरूपा । 12.

6. अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् । 20

7. सतां मैत्री पुनस्त्वीदृशी । 22.

8. प्रारब्धमुत्तमगुणा न परित्यजन्ति । 24.

न्याय्यात्पथः प्रविचलन्ति पदं न धीराः । 26.

Vairagya-Sataka

1. तत्तत्कर्म कृतं यदेव मुनिभिस्तैस्तैः फलैर्वञ्चिताः । 3.
2. अहह ! गहनो मोहमहिमा । 8.
3. ग्रस्तं न किं केन वा । 11.
4. तत् किं तेन निरङ्कुशेन विधिना यन्निर्मितं सुस्थिरम् । 12.
5. (जीवे वारितरङ्गचञ्चलतरे) सौख्यं कुतः प्राणिनाम् । 18.
6. सन्दीप्ते भवने तु कूपखननं प्रत्युद्यमः कीदृशः । 20.

Devasmita

1. सर्वं हि साधयन्तीह द्विजाः श्रौतेन कर्मणा । 3.
2. प्रियोपभोगवन्ध्ये हि विफले रूपयौवने । 46.
3. भूतेन्द्रियानभिद्रोहो धर्मो हि परमो मतः । 58.
4. पतिः सतीनां परमं हि दैवतम् । 101.

ALLUSIONS

1. द्युमत्सेनसुतं वीरं सत्यवन्तमनुव्रताम् ।
   सावित्रीमिव मां विद्धि त्वमात्मवशवर्तिनीम् ॥
   Rama XXX. 6.
2. यथा सूर्यं सुवर्चला । *ibid.* 30.
3. नाचिन्तयद्ध श्रमणं न शक्रम् । *Saunda* 2.
4. गुहोपि येषां प्रथमाप्तजन्मनां
   न पुत्रवात्सल्यमपाकरिष्यति । *Kumara* 14.
5. कुले प्रसूतिः प्रथमस्य वेधसः । *ibid* 41.
6. पृषतैर्मन्दरोद्धूतैः क्षीरोर्मय इवाच्युतम् । *Raghu* 27.
7. बभौ हरजटाभ्रष्टां गङ्गामिव भगीरथः । *ibid* 32.
8. पक्षच्छेदोद्यतं शक्रं शिलावर्षीव पर्वतः । *ibid* 40.
9. रामास्त्रोत्सारितोप्यासीत्सह्यलग्न इवार्णवः । *ibid* 53.
10. अवकाशं किलोदन्वान्रामायाभ्यर्थितो ददौ । *ibid* 58.
11. पौलस्त्यतुलितस्याद्रेरादधान इव ह्रियम् । *ibid* 80.
12. लीलादग्धविलोलकामशलभः । *Vairagya* 1.
13. कालः कल्यो भुवनफलके क्रीडति प्राणिशारैः । *ibid*

MODEL QUESTIONS

1. What advice does Rama give to Sita as to her conduct in his absence ?
2. How does Sita argue her being taken along with ?
3. What are the hardships and privations that life in the forest is exposed to ?
4. How does Janaki meet the arguments of Rama against her accompanying him to the forest ?
5. How do you like the picture of Sundari's impetuous sensuality ?
6. Write a note on Ashvagosha as a poet. How does he compare with Kalidasa ?
7. Why did Parvati take to penance ? What made her intensify it later ?
8. Describe the austerities of Parvati.
9. Reproduce the dialogue between Uma and the Brahmacharin.
10. Write a note on the exquisite pointedness of Uma's answers.
11. How does the deprecation of Siva by the Brahmacharin interest you ?
12. Give a pen-picture of (*i*) the Brahmacharin, (*ii*) the first rain-drops smiting Uma at penance.
13. "The opening address of the Brahmacharin is more than one ascetic's solicitude for another." Comment.
14. "Parvati has a manly heart under a womanly exterior" Explain.
15. "राजा प्रकृति[illegible]," Explain, bringing

out fully the implication of this statement.

16. Describe after Kalidasa the expedition of Raghu. Does it allude to his own travels?
17. Give the route followed by Raghu in his victorious march. Give modern names of the places and rivers and locate them as far as possible.
18. How does Raghu merit the epithet of धर्मविजयी नृप? What policy did he pursue during his march? What idea do you form of the statesmanship of those days?
19. 'उपमा कालिदासस्य.' Expain and support your answer by citations.
20. Kalidasa is primarily a poet of the human heart. Explain it.
21. Write a critique on the style of Bhartrihari.
22. What is Bhartrihari's attitude towards life?
23. "Bhartrihari was a Buddhist." Examine this statement in the light of the internal evidence of the Satakas.
24. "The Parivrajika in the story is a procuress, no less, no more." Comment.
25. What could be the intention of the Editor in including the Deva... the ...st piece in the *Selections*?